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TOWN HALL, CRAIL
From a Pencil Sketch by John Keppie, A.R.S.A. [F.]
(See page 265)



FIG. 18.—THE MONASTERY OF HORINJI, JAPAN

Himalayan Architecture

BY A. H. LONGHURST, SUPERINTENDENT, ARCHÆOLOGICAL SURVEY, SOUTHERN CIRCLE, INDIA

ALTHOUGH the wooden temples in the Himalayan districts between Kashmir and Nepal are, for the most part, comparatively modern structures, they are of considerable interest in tracing the development of the Buddhist temple, and explain how that edifice subsequently became transformed into a many-roofed pagoda. As representative of this style of architecture, we may take the large group of wooden temples in Kulu, where nearly every village has its own little wooden shrine.

Kulu is a sub-division of the Kangra district of the Punjab, and comprises the Upper Biās Valley, Waziri Rūpi, Sarāj, Lāhul, and Spiti. On the north it is bounded by Ladākh, on the east by Tibet, on the west by the principalities of Chambā, Mandi and Sukēt, on the south by the Satluj and the Bushahr States. For administrative purposes, this tract is now divided into two regions, called Kulu and Sarāj.

The ancient name of the place was Kūluta when Hiuen Tsiang visited the country in the beginning of the seventh century A.D., and in those days it formed a separate State. He makes mention of a Buddhist stūpa, built by Asoka, in the middle of the country to commemorate Buddha's visit to the valley. He further tells us that in his time there were twenty monasteries and about a thousand Buddhist priests.

There were also fifteen Dēva or Hindu temples which different sects used without distinction. This shows how flourishing Buddhism must have been in Kulu in the seventh century, though it has now practically disappeared, the existing religion in these regions being a curious mixture of Lamaism and Hinduism.

Though the people, for the most part, profess the Hindu religion, local goddesses of the Dūrga type, combined with Tree and Serpent worship, appeal to these simple hill folk to a greater extent than the recognised deities of the Hindu Pantheon. Their picturesque wooden shrines are square or oblong on plan, and the more important structures are provided with an open or closed verandah running all round the central chamber forming a circumambulatory passage around the shrine. They are built almost entirely of cedar wood, only the substructures and spaces between the timber-framed walls being filled in with rubble masonry alternated with horizontal layers of roughly hewn logs. The wooden pillars supporting the roof and verandah and the door and window frames are often richly carved with floral patterns, birds, animals, trees, serpents, demons and Hindu deities. The gable front is provided with a carved wooden window, affording a certain amount of light to the interior. The wooden roof is either



FIG. 1.—PENT-ROOFED WOODEN SHRINE AT
LUDIARA, KULU

covered with shingles or roughly hewn slates. A heavy ridge beam ornamented with wooden or metal finials runs along the top of the roof. The shrines are usually picturesquely situated in a forest glade close to the village and surrounded by gigantic deodars of considerable antiquity. They are of all ages, some being obviously modern, while others are really ancient structures. The smaller shrines have a plain gable or pent-roof, like the one shown in Fig. 1, but the larger and more important buildings have a pyramidal wooden roof sometimes rising in several tiers like the pagodas of China and Japan. Temples in the latter style are typical of Himalayan architecture, and are best known from Kashmir to Nepal. In the early temples of Kashmir, we find the pyramidal or pagoda roof occasionally executed in stone. In Kulu, the pent-roofed village temple is commonest. Of the pagoda-roofed type, the three best examples are—the temple of Hidimbā (or Hirmā) Dēvī near Manālī, in the upper Biās valley (right bank), that of Tripurasundari Dēvī at Nagar, the ancient capital, and that of Triyuga Nārāyana at Dyār on the left bank of the Biās, opposite Bajaurā.

In Kulu, the great event of the year, is the annual Doum festival held at Sultanpur, the modern capital. At this time, all the people of the surrounding villages gather at Sultanpur and bring with them their local deities for an outing. Most of these are forms of the goddess Dūrga, and in all such temples may be seen many brass and silver masks of the goddess, presented to her in place of ordinary jewels by pious donors. These masks, known as *doums*, are usually made out of a sheet of brass or silver about 9 inches square, and represent the face of the goddess only. They are sometimes well modelled, and the eyes are often set with precious stones. One temple in Kulu possesses

some gold masks presented by Rājā Bahadur Singh, who was ruler of Kulu in the sixteenth century A.D. During the annual car festivals held in the Plains, the stone images of the gods which are usually fixtures, are not brought out of the temples, but smaller duplicate metal images are used in their place. And so it is in Kulu, the stone images remain at home, and only the masks and other jewels are taken to the festival. Owing to the nature of the country, the temples possess no cars, or *rathas* as in the Plains, as it would be impossible to use them, so the masks are carried in procession on a light wooden frame called a *khuda* which, when covered with a coloured cloth, becomes a small portable altar. A typical specimen of a *khuda* is shown in Fig. 2, and belongs to the Srngri Rikhi temple in Sarāj. When taken in procession the *khuda* is set on two long poles or staves and carried like a sedan-chair by two priests, or other men associated with the temple, the one in front always walking backwards so as to avoid turning his back on the *khuda*.



FIG. 2.—KHUDA BELONGING TO SRNGRI RIKHI TEMPLE,
SARAJ

Thus borne, and escorted by all the leading people of the village, dancing and singing before the *khuda*, to the wild music of tomtoms, conch-shell trumpets, horns, and cymbals, is the deity taken in procession in the Himalayas, and a wonderfully picturesque sight it is to see the procession winding through the forest, through deep, dark glens, over hill and dale, until at last they reach the temple they are bound for, when the *khuda* is set down in front of it and a priest washes

canopy, which is covered with black yak's tails and a yellow or a red cloth. Above this is a second umbrella made of brass or copper gilt. The one shown in Fig. 2 has a hanging metal fringe the ends of which are in the forms of the leaves of the Bodhi tree (*Ficus religiosa*). The same type of small metal umbrella is used in some of the Jain and Hindu temples on the West Coast and also in Burma, and in all probability, originated with the Buddhists.



FIG. 3.—SIVA TEMPLE AT DALAS, KULU

all the masks of the goddess with wild mint leaves and water, and then offers incense, flowers and food. A goat is sacrificed and the blood is collected in a brass bowl and offered to the goddess.

The *khuda* is draped with a brightly coloured cloth which is sometimes decorated with Yak's tails. Fixed to the top of the altar is a big double-canopied umbrella. Below the latter are the masks and other jewels belonging to the deity, together with garlands and flowers. The umbrella is made of wood with an ornamental brass band round the outer edge of the

The oldest and most important of the pagoda-roofed temples seem to be merely a local development of the structural Buddhist temple of about the seventh century A.D., the brick dome and umbrellas being executed in wood instead of masonry. Other features, too, show that the advent of Buddhism in the Himalayas left its mark on the indigenous wooden architecture of these remote regions, for in many cases we find the gables and eaves decorated with a wooden fringe, suggestive of the tassels which so often fringed the ancient royal umbrellas. The plan too, is often

oblong instead of square, and provided with a procession path all round the shrine chamber, just as we find in the chaitya-halls of the Buddhists. The means of lighting the interior by means of a window above the door, also suggests a similar origin.

The example illustrated in Fig. 3, represents a Siva temple known locally as Jogeshar Mahadeo, situated in the village of Dalas in Kulu. Here we still have the small square shrine, but it is separated from the outer wall by a closed passage for circumambulation. The peculiar nature of the roof above the shrine chamber appears to be an attempt to construct a domed roof with materials which lend themselves only to angular structures. However, the meaning and origin of the uppermost roof is clear enough, and even the large gable roof over the pillared hall in front of the shrine suggests a wooden model of a baldacchino, rather than an ordinary roof. The concave form of the roof produced by carrying out the eaves almost horizontally from the face of the walls, and the fact that the eaves are ornamented with a wooden fringe and little bells of the same material at the angles, supports this idea. This type of roof first appears in some of the mural paintings in the famous Buddhist cave-temples at Ajanta, where baldacchini are also depicted.

The large wooden umbrella above the shrine chamber is ornamented with a wooden fringe and surmounted by a small copper gilt umbrella, also fringed. It is obvious that this portion of the building represents a wooden model of a *khuda*, or vice versa. If we compare Fig. 2 with Fig. 3, it will be seen that the double-canopied umbrella is the main feature of both structures, and it is reasonable to suppose that the *khuda* originated before the pagoda-roofed temple. In fact, it is quite clear that the latter is merely a development of the *khuda*. It was, no doubt, the Buddhists who first introduced the umbrella into Kulu as a minister of dignity in the service of religion. Hiuen Tsiang informs us that Asoka built a stupa in the Kulu Valley, this would be about 250 B.C., and we may be quite certain that its summit was decorated with a double or triple-canopied umbrella. He also mentions that there were twenty monasteries in Kulu in the seventh century A.D. We know from Hiuen Tsiang and other Chinese historians that these monasteries were often very lofty buildings and crowned like the stupas with an umbrella ornament, and that these monasteries, or *viharas*, were held almost as sacred as the stupa itself. This was undoubtedly the case with the famous Jetavana Monastery at Stravasti, which was no less than seven storeys in height. Its destruction by fire is thus described by the earlier Chinese Pilgrim Fa Hian (400 to 415 A.D.):—"The monarchs of all the surrounding countries and

their inhabitants vied with each other in presenting religious offerings at this spot. They decked the place with flags and silken canopies (umbrellas), and offered flowers and burnt incense, whilst the lamps shone out after day with unfading splendour. Unfortunately, a rat, gnawing at the wick of one of the lamps, caused it to set fire to one of the hanging canopies, and this resulted in a general conflagration, and the entire destruction of the seven storeys of the monastery." It is clear from this description that the Jetavana Monastery was a many-storeyed structure mainly of wooden construction and decorated with canopies or umbrellas of the same material. Fa Hian's description suggests that the monastery was in the "pagoda" style. Anyway, we may feel quite sure that the monasteries in Kulu mentioned by Hiuen Tsiang were in this style and that they were wooden buildings. It must be remembered that by the seventh century A.D. the Buddhists of India had given up erecting stupas, these were replaced by structural temples containing an image of Buddha, as the object of worship. The Buddhists must have erected hundreds of structural temples and monasteries all over India, but the remains of very few of these have been discovered which indicates that they were usually built of wood, and in style no doubt resembled the existing pagoda-roofed buildings of the Himalayas. The reason why such temples are still found in the Himalayan district is owing to the unlimited supply of timber close at hand, and the fact that the hill tribes possess good carpenters and wood carvers but very poor stonemasons and no sculptors. Another factor that may have helped in this is, being cut off from the Great Plain by an almost insurmountable barrier, the primitive religion and indigenous wooden architecture of the country has not been much affected by outside influences other than Buddhist.

We know that the Buddhist religion and architecture from India reached China and Japan, through Korea, about 600 A.D. According to Chinese tradition, the earliest Buddhist monuments were built, not according to Burmese models, but as exact reproductions of certain stupas and temples which were the relic-shrines of Buddhism in India. One of the earliest was a large stupa erected about 652 A.D., by Hiuen Tsiang, to contain the sacred books and statutes which he had collected during his pilgrimage through India and Tibet. This structure is expressly stated to have been an exact copy of the Buddhist relic-shrines of Northern India.

It must not be forgotten that the form of Indian architecture that found its way into China and Japan was the later style of Buddhist architecture of the seventh century A.D., when for the most part structural temples had replaced the stupas as the religious edifice. The earliest Buddhist monuments in China

* Beal's "Fa Hian," cxx, p. 76.

and Japan are all in this later style, the so-called wooden "pagodas" being merely temples in the Himalayan style. This style of Indian architecture having once been introduced into these foreign countries, it developed on its own lines, but has retained down to the

originally provided with a wooden fringe. The latter is attached by a hook-and-eye arrangement so that the fringe swings to and fro with the wind. The shrine door-frame, the stout wooden pillars supporting the roof, and the panelled railing around the open hall,



FIG. 4.—SIVA TEMPLE AT KUMHARSEN, SIMLA DISTRICT

present day the leading characteristics of the original style, clearly indicating from what quarter it originated.

To return to the Dalas temple, with the exception of the foundations and the slates covering the main roof, the structure is built entirely of cedar wood. The eaves of all three roofs and the gable front were

or mandapa, are nicely carved. Another good example of this kind of shrine is the old Siva temple at Kumharsen, to the south of Kulu and in the Simla District (Fig. 4).

The Dalas temple stands in a small walled enclosure and faces the east. In this enclosure are a few quaint little stone votive shrines. Such shrines usually

originate in the following manner. A devotee of the god comes along with a request, he may want a son, cattle, or good crops, etc., and he makes a bargain with the deity that if his request is granted he in return

ture shrine is a stone copy of a wooden roof. The tall round ornament surmounting the roof is a crude attempt to reproduce a honorific umbrella in stone, the necking below the fluted ornament representing



FIG. 5.—TEMPLE OF TRIYUGA NĀRĀYANA AT DYĀR, KULU

will build a temple in honour of the god. In a case of this kind, it is considered desirable that the memorial should be a permanent one, so it is built of stone. One of these little shrines is shown in the foreground of Fig. 3. The canopy forming the roof over the minia-

ture shrine is a stone copy of a wooden roof. This little shrine shows how difficult it is to reproduce successfully a pagoda-roofed temple in stone, and helps to explain why the Himalayan builders continued to use wood long after the use of stone for building purposes was known in these

regions. Some of these little stone shrines bear a striking resemblance to the stone memorial lanterns set up in the temple enclosures in Japan, and, like the latter, lamps are sometimes used within them.

chamber. The two lower roofs are in the usual form of projecting canopies, whilst the upper one unmistakably represents a large umbrella surmounted by a tall wooden finial which is itself crowned with a tiny



FIG. 6.—TEMPLE OF HIDIMBĀ AT MANĀLĪ, KULU

The next step in the development of the Himalayan temple is well represented by the Temple of Triyuga Nārāyana (Vishnu) at Dyār in Kulu shown in Fig. 5. Here we find the three superimposed roofs assuming the form of a high tower above the shrine

metal umbrella. The temple consists of a square shrine chamber only, containing an image of the deity, the two upper floors being merely "blind storeys." The building in front is a later addition and not an integral part of the original structure. The

construction and ornamentation of the building is much the same as in the last example, except that the walls of the ground floor are built of rubble masonry alternated with layers of wood to bind the courses together. The two lower roofs are covered with slates and the upper one with small shingles. The two upper storeys are marked by a well defined cornice decorated with a wooden fringe and the angles of the roof were originally provided with little bells. The windows and door-frame are carved in the usual style.

On proceeding up the Kulu Valley from Dyar, in a northerly direction along the old caravan route to Lādakh, one comes to the village of Manāli situated on the right bank of the Biās. On the outskirts of the village, almost hidden amongst lofty deodars of great antiquity, stands the picturesque temple shown in Fig. 6. This is the temple of Hidimbā, or Hirmā, a man-eating *rākshasi* or demoness, to whom human sacrifices used to be made within the living memory of the local people. An inscription carved on the left jamb of the wooden door-frame records that the temple was built by Rājā Bahādur Singh in 1553 A.D. when he was Rājā, or ruler of Kulu. In this example, we find the number of roofs overshadowing the shrine increased to four. The three lower ones are in the usual form of projecting canopies, showing traces of the wooden fringe here and there. A large wooden umbrella, surmounted by a metal finial, crowns the summit of the temple and thus forms the fourth roof. All these roofs are made of wood and covered with shingles. The entrance into the shrine and the windows in front of the temple are richly carved in the Himalayan style and present a handsome appearance. It is probably the oldest wooden temple in Kulu, but this does not imply that its architectural style is therefore earlier than that of the last two examples. On the contrary, its style indicates that it is a development of the Dyar type of temple, which on plan and in construction it closely resembles. An inscription on a building is useful in fixing the date of the structure, but, as a rule, it throws no light on the age of the style of the building. The latter depends on many things, but mainly on the progressive skill attained by the local builders and the amount of support they received from wealthy patrons of the period. Thus, in some remote locality, where there was a lack of both skill and patronage, the local builders would continue to build little pent-roofed shrines in the same styles as those erected by their ancestors of a bygone period. Therefore, in tracing the origin and development of any particular style of architecture, one must not rely on inscriptions alone.

Hidimbā is, or certainly was, the patron saint of Kulu, and in all probability, a wooden shrine dedicated to her existed at Mānālī long before Bahādur Singh built the temple shown in Fig. 6. The Rājā was

naturally anxious that his temple should be the finest in the locality, and he was able to command the services of the best carpenters and woodcarvers in the district to ensure this. Being an important shrine, its roof has doubtless been repaired from time to time, thus accounting for the good state of preservation of the temple.

As might be expected, the construction and ornamentation of the smaller pent-roofed shrines, like the Ludiārā example shown in Fig. 11, is decidedly primi-

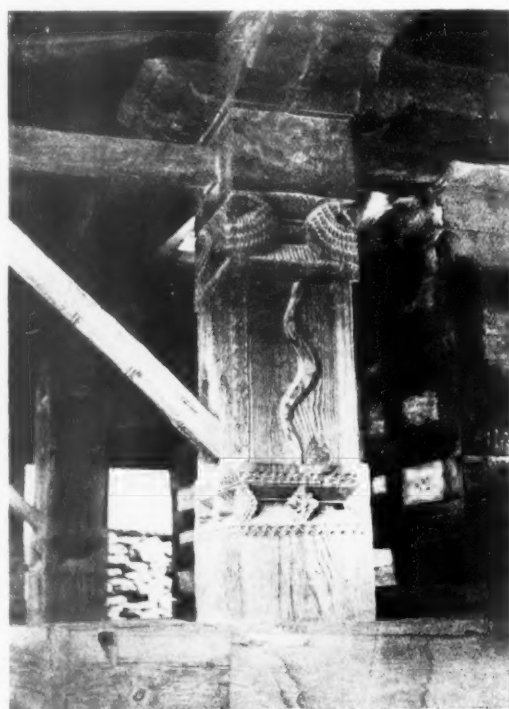


FIG. 7.—WOODEN PILLAR FROM A HIMALAYAN PENT-ROOFED SHRINE

tive. These shrines are of all ages, but the same primitive style prevails in all regardless of their age, indicating that the style is an ancient one. The pillars are simple deodar trees hewn and squared so as to form cubical pillars with corbel-bracket capitals, as may be seen in Fig. 7. Pillars of this kind carved in stone are found in many of the rock-cut chaitya-halls of the Buddhists. These we know are merely stone models of former wooden structures, reproduced in stone with a view to durability, and probably by royal command. In the example shown here we

see this type of pillar in its simplest form. The upper and lower portions of the pillar are left as plain cubes and the shaft is indicated by two under-cut mouldings. The bird device decorating the upper moulding is an ancient one, and first appears in the Buddhist sculptures of the Gandhāra school. A serpent, a favourite subject with the Himalayan woodcarver, is carved on the outer face of the shaft. Some of these little shrines are actually dedicated to Nāgas or snakes.

primitive style of their pillars (Fig. 8). But in the more important pagoda-roofed temples they are often richly carved, as may be seen in Figs. 9 and 10. two examples from Hidimbā's temple. Here the plain window of the primitive pent-roofed shrine has developed into a highly decorative architectural feature, but the main lines of the original design have been retained. Above the window-frames hanging from the cornice, is a wooden bell. Hidimbā's temple



FIG. 8.—WOODEN WINDOW FROM HIMALAYAN PENT-ROOFED SHRINE

The corbel capital which has a roll ornament on its underside, supports the cross beams of the roof. The projecting eaves are carried out horizontally from the face of the building like the canopy of a baldacchino and supported by struts mortised into the front face of each pillar. Nothing could be more simple in construction, but in the hands of more experienced carpenters these simple roof struts developed into highly ornamental brackets carved with figures of demons, dragons, and other mythical animals, as we shall see later on.

The carving on the wooden windows and door-frames of these humbler shrines is in keeping with the

has two ornate windows of this kind, one on each side of the temple doorway, shown in Fig. 10. This type of wooden window is occasionally found carved in stone in some of the later pent-roofed shrines, as may be seen in Fig. 11. The lower panels of the door-frame are carved with crude representations of Dūrga, Siva and Parvati, Vishnu and other deities too decayed for identification, but all are shown with dome-shaped umbrellas above their heads. The door posts and lintel are decorated mainly with female figures. The most popular device in the wood-carving of these Himalayan temples is the "pot and foliage" ornament, so familiar in Buddhist and early

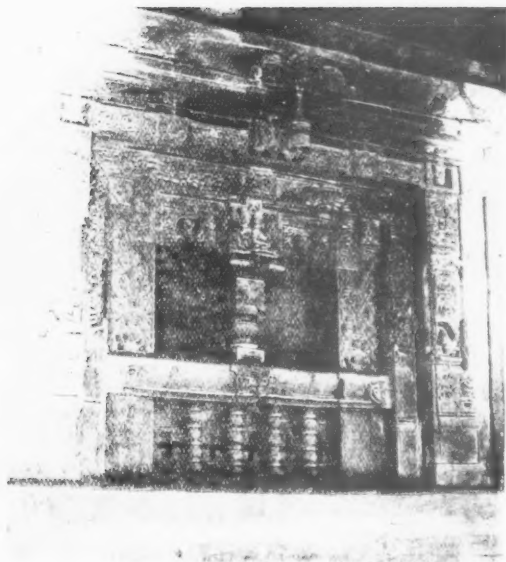


FIG. 9.—WOODEN WINDOW OF HIDIMBĀ'S TEMPLE, KULU



FIG. 10.—WOODEN DOOR OF HIDIMBĀ'S TEMPLE, KULU

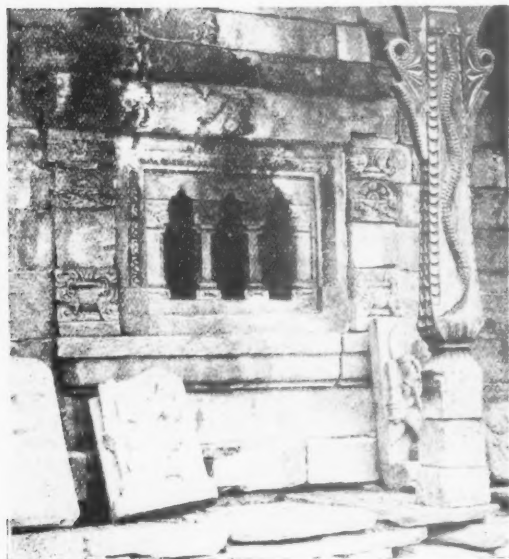


FIG. 11.—STONE WINDOW OF A MODERN HIMALAYAN SHRINE, KULU



FIG. 12.—STONE DOOR OF RUINED SIVA TEMPLE AT DASAL, KANGRA DISTRICT



FIG. 13.—WOODEN CAPITAL FROM SAKTI DEVI TEMPLE AT CHATRĀRĪ, CHAMBA STATE

Hindu art. In the hands of a skilful carver this device becomes a really beautiful ornament. Projecting in front of the doorway is the ornamental eaves board decorated with the usual wooden fringes. It was doubtless from this type of wooden door that the ancient stone door illustrated in Fig. 12 was evolved. The latter originally belonged to a stone Siva shrine at Dasal, in the adjoining district of Kangra. The stone door is probably a century or more older than the wooden one belonging to Hidimbā's temple; but nevertheless, the connection between the two is obvious.

The beautiful wooden pillar shown in Fig. 13 is from the Sakti Devī Temple at Chatrārī, in the adjoining Chamba State, where as a rule the wood-carving on the temples is far more advanced and superior in style to the crude work found in Kulu and Sarāj. The Sakti temple consists of a small square shrine chamber enclosed by a double wall, leaving a passage for circumambulation all round the shrine. Originally this passage was an open wooden verandah like the one round the Ludiārā shrine, the projecting wooden roof being supported by twelve beautiful wooden pillars, the intervening spaces being filled in at some later

period with rubble masonry and plaster. Not only are the pillars of exceptional beauty, but the wooden ceiling is also handsomely carved. The temple possesses a fine brass image of the goddess, the pedestal of which is inscribed with a Sanskrit inscription which records that the image was made by order of Meruvarman, who was the ruler of Chamba State in the eighth century A.D., so this little wooden shrine must be one of the most ancient in existence. It has obviously been repaired from time to time. The original roof, which apparently was in the "pagoda" style, has been replaced by a clumsy pent-roof and the carved door-frame also represents a later addition, but the pillars and carved ceiling, fortunately, have not been tampered with. Here we see the "pot and foliage" ornament at its best as a handsome capital. In this form it bears a fugitive resemblance to the Indo Corinthian capitals of the Gandhara sculptors. It will be noticed that the simple corbel bracket with the roll ornament below is transformed into an architectural ornament of considerable beauty. The cross beams carrying the wooden roof are no longer left



FIG. 14.—ROCK-CUT CAPITAL FROM CAVE 24 AT AJANTA

plain, but richly carved with floral patterns and provided with an ornamental cornice and wooden fringe.

It has been stated above that the ancient rock-cut chaitya-halls of the Buddhists are merely stone copies of former wooden structures. If we compare the

wooden structure. On plan, the typical chaitya consists of a nave and side aisles terminating in an apse or semi-dome. The pillars separating the nave from the aisles are continued round the apse. Under the apse, and in front of the pillars, is a stone model of a

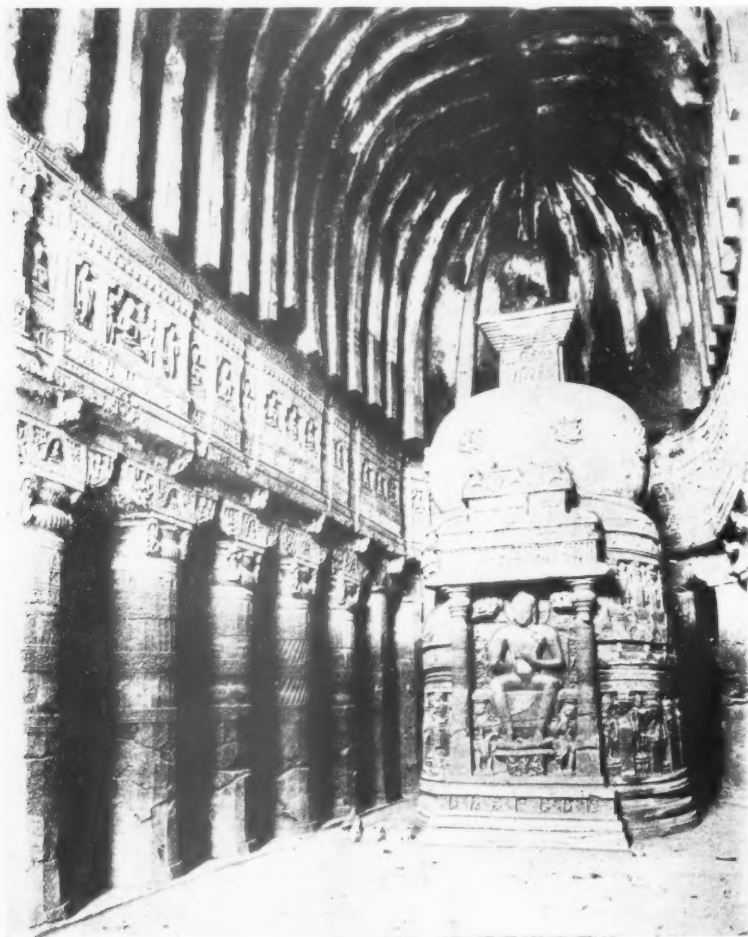


FIG. 15.—ROCK-CUT BUDDHIST CHAITYA AT AJANTA

wooden pillar shown in Fig. 13 with the monolithic examples from Ajanta illustrated in Figs. 14 and 15, the truth of this statement becomes manifest at once. Apart from the striking resemblance between the wooden and the stone pillars, the style of the ribbed roof of the chaitya shown in Fig. 15 is in itself sufficient proof that this edifice represents a stone model of a

stūpa, (the object of worship), nearly in the same position as that occupied by the altar in a Christian church. The age of these rock-cut chaityas can be determined approximately by the style of the stupa and ornamentation of the monument. In the earliest chaityas figures of the Buddha never appear, and the stupa is a plain hemisphere resting on a low drum

usually decorated with the rail ornament. The style of the chaitya shown in Fig. 15 shows that it is a late example of about the seventh century A.D., and is not much older than the wooden Sakti Devi temple at Chatrārī. Above the row of handsome pillars separating the nave from the side aisle, is a highly ornamental frieze decorated with bas-relief panels representing the Buddha in his various conventional attitudes. It will be noticed that the bottom of the frieze is decorated with a simulated fringe. Below the fringe, and above each corbel capital, is a projecting figure of a little *gana* or dwarf. This ornament, too, seems to be merely a simulated carved wooden beam head, as like the ribbed roof, it is of no constructional use in a monolithic edifice of this kind.

The broken capital shown in Fig. 14 is from Cave 24 at Ajanta, an unfinished monastery, belonging to the same period as the chaitya just described and which is known as Cave 26. Had Cave No. 24 been completed, it would have been the most highly finished monastery in the group. The pillars of the verandah in front of the monastery, with one exception, are all destroyed, only the capitals, hanging from the rock-cut roof like giant stalactites, remain. This type of capital, which subsequently became such a marked feature in the Northern style of Indian architecture, seems to have been perfected about the time this work was executed.

The pagoda-roofed temples of Nepal are of a more

advanced type than those of Kulu, Chamba and Kashmir, but throw considerable light on the development of the Himalayan temple. The striking resemblance between the temples of Nepal and the earliest wooden pagodas of China and Japan, seems to indicate that it was mainly from Nepal, *via* Tibet and Korea, that this style of Indian architecture found its way into these remote countries.

I am personally acquainted with the temples of Kulu and Sarāj, but I have not had the good fortune to visit Nepal. For some reason or other, this State has never been surveyed by the Archaeological Survey of India, and yet it is here, above all other parts of India, where one might reasonably expect to find some of the missing links in the history of Indian architecture. Nepal, like Kulu, was never seriously affected by the wave of Islam which swept the Peninsula from end to end in the twelfth and following centuries. The storm, raging in the plains of India, was spent before it reached the natural ramparts of Nepal and for this reason the country is of exceptional interest, as it illustrates, so far as time and ordinary circumstances permit, the state of India before Islam had imprinted its mark on most aspects of the life of the country. The manners and customs, the religion, and the art and architecture of the inhabitants of Nepal, are practically the same to-day as they were ten centuries ago, and thus the State presents an ideal picture of India in the Middle Ages.

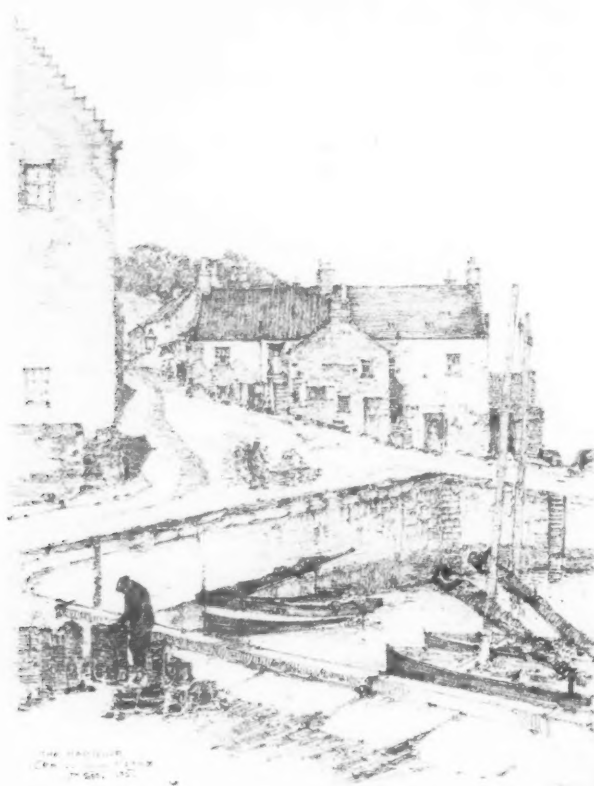
(To be continued.)

Four Sketches by Mr. John Keppie, A.R.S.A.

BY ARTHUR BARTLETT [F.]

TWENTY-FIVE or thirty years ago, if an architect went holiday-making, like the proverbial bus driver, he would as a rule spend it studying his own trade. In those almost forgotten days the great question was, to what part of the Continent or British Isles should he turn his steps? Railway fares were reasonable, passports were

little or no appeal. If they wish to acquire merit, it is to the other side of the Atlantic they proceed, to learn the latest American methods of construction and design, or to Northern Europe to study modern brickwork, or to France to inquire into reinforced concrete construction and the planning of small houses in that material. But the



THE HARBOUR, CRAIL

From a Pencil Sketch by John Keppie, A.R.S.A. [F.]

unknown, hotels were cheap. He was at liberty to pick and choose.

It was the work of former generations that architects meticulously studied in those days; new materials and modern theories of construction did not greatly interest them, what they were concerned with was the careful study of Gothic or Renaissance design and detail. To the average post-war architect, however, such excursions and investigations into a world that has passed away make

travelling architect, as such, either at home or on the Continent, is a comparatively rare bird nowadays. If he travels he may possibly disguise himself as a racing motorist and leave the tools and insignia of his profession at home. And so these delightful sketches of Mr. Keppie's have an added value, as they not only give us interesting records of Scottish fourteenth and fifteenth century buildings, but they serve as a reminder of the time when a careful study of old work and a knowledge of tradition were part of the

equipment of every well-trained architect, when also he could carry his sketch book down a country road without being smothered in dust or poisoned by petrol, when he could sit and work quietly in some famous old church without dreading the arrival every half-hour of a "rubber neck" tourist car which tumbles its load of sightseers out at the church door "for the inspection of the church and village."

The sketches are all dated September 1927, and were possibly made on a slightly belated summer holiday. The

or Town Hall at Crail, which, like the house with the crow-stepped gable in the drawing of the harbour, shows distinct traces of Netherlands feeling. The French influence so marked in much of the Scottish work seems to have been imported at a later date and used in domestic buildings of a more important type.

Crail was one of the first places in Scotland to have trade relations with the Continent, and its salt fish were sold in the Netherlands in the ninth century. Fashions in food change, but the Highland girls still follow the herring



ST. MONAN'S CHURCH
FIFE 25/9/27 JKS
JOHN KEPPIE

ST. MONAN'S CHURCH

From a Pencil Sketch by John Keppie, A.R.S.A. [F.]

district chosen for exploration is the north-eastern part of the county of Fife, where the coast looks south-east across the Firth of Forth towards the Bass Rock. It is an interesting corner—St. Andrews of university and golf-links fame lies about ten miles to the south-west, while southwards is a number of little seaside towns stretching on till Queensferry and the Forth bridge are reached something over thirty miles away.

The sketch in the frontispiece shows the old Tolbooth

fleet southwards down the east coast every year, salting and packing the fish, and the auctions crowded with foreign representatives are still held for the sale of the herrings. Like most of Scotland, this corner is full of history. Robert Bruce granted its first charter to Crail in 1310, and the main lines of his organisation of the Town Council exist to this day. The church, which was founded at a date not later than the twelfth century, belonged to the Cistercian Nuns of Huddington, on the other side of the

Forth, and after passing through various troubles it was handed over to the burgh by James VI in 1587, and is still used as the parish church. The tower shown in Mr. Keppie's drawing suggests from its appearance that it might have been built as watch tower, as were many of the church towers along our eastern coast, and this is likely enough, seeing that it is built on the extreme point of the promontory, where watchers would catch a first sight of the invaders from the sea. Saint Monan's, the other

out, came hastily to Crail to petition the patron saint for his recovery. As the King stood, Scottish fashion, at his prayers in the little chapel, Saint Monan heard his invocation, the arrow of itself leaped out, and the King became a whole man again, in gratitude for which mercy he built the beautiful church which stands to this day. He got no farther west, however, than the central tower and transepts in his work. The King appointed a local worthy, Sir William Dishington, master of the works, who hired



CRAIL CHURCH

From a Pencil Sketch by John Keppie, A.R.S.A. [F.]

church illustrated, also situated on the coast about seven miles higher up the Firth of Forth, is a building of exceptional interest. Tradition says that Saint Monan, an Irish missionary, was murdered by the Danes on the island of May at the mouth of the Forth, and his body was afterwards buried on the mainland and a chapel erected over it where the present building now stands. This was about the middle of the ninth century, and five hundred years later, it is said, King David the Second, mortally wounded at the battle of Nevill's Cross by an arrow which, caught by its barb in the wound, obstinately refused to come

a ship and loaded up with timber at Inverness, probably from the woods in the Black Isle. He off-loaded it at the site of the new church, a distance of well over two hundred miles. Presumably there were no roads good enough to allow of timber being hauled from any inland woods nearer at hand, and sea transport was the simplest and cheapest. The cost of transport for the three freights was £20, £10, and £7 17s. 8d., and one wonders how Sir William was able to cut down costs so successfully as time went on.

The drawings of the Town Hall and the Harbour at Crail suggest a quiet and pleasant seaside town with inte-

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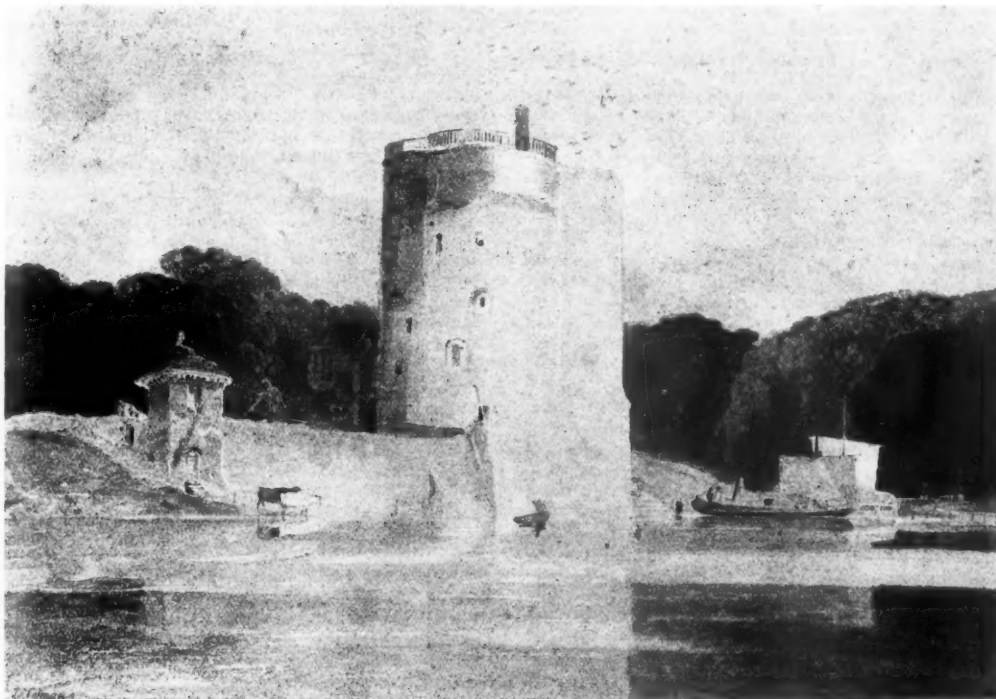
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resting little streets and a sufficiency of trees. The cottages facing the harbour make a very pleasing and successful group, and one imagines each cottage with its little wooden triangle beside the door for drying the herrings. The buildings are of local material and follow the tradition of

their time. It looks as if it would be hard for an architect to find a more attractive centre for a quiet holiday.

In Mr. Keppie's charming sketches he has chosen the simplest means of expressing himself, pencil, without colour or wash, a medium excellently suited to his subject.



THE WATER TOWER, YORK.

Water-Colour Drawing by John Sell Cotman. Reproduced from "John Sell Cotman," By Sydney D. Kitson, By courtesy of the Publisher and the Owner, Edward Marsh, Esq., C.B.

JOHN SELL COTMAN (1782-1842). By Sydney D. Kitson. 40. 1930. (*Old Water Colour Society*.)

This short monograph contains more research than many longer biographies and tells the story of Cotman's melancholy life. He is an artist whose fame has grown steadily since he died, helped no doubt by the strange affinity between his work in some of its phases and that of the great Japanese colour printers of whom he must have

been quite unaware. At his best he shares their power of grasping the essentials of a scene and rejecting everything else, and of putting it simply before you in flat washes. The coloured plate of "The Needles" and the splendid composition of "The Water Tower, York," show his gifts at their utmost. Mr. Kitson's enthusiasm for Cotman is well known, and the occasional words of criticism which he allows himself make one regret that they are so few.

F.R.I.B.A.

Correspondence

QUERIES AND REPLIES.

12 February 1930.

To the Editor, JOURNAL R.I.B.A.,

DEAR SIR,—In the "Queries and Replies" column a sentence by P. J. Waldram to the effect that "hardness as such has little or no waterproofing value," as applied to brick is rather striking, and it may be interesting to note in corroboration that I have found in this district where we have a good deal of whinstone, which is a hard basaltic stone, that damp rises by capillary attraction to an even

greater degree than it does in the average sandstone, and further that one of our quarries producing a hard and very weather-resisting sandstone absorbs water by capillary attraction much more freely than another sandstone which though not by any means so durable nor so hard, is of a closer and "woodier" texture.

May I say that with contributors such as you have available this "Queries and Replies" column promises to be a very useful feature in the JOURNAL? Yours faithfully,
G. REAVELL [F.].

Acoustics of the Royal Academy

CONCERTS AT THE EXHIBITION OF ITALIAN ART

BY ARNOLD SILCOCK [F].

Three evening concerts, arranged and directed by Mr. Anthony Bernard, are being held during the present Exhibition in order to illustrate the evolution of Italian music side by side with the flowering of the Italian genius in the sister arts of painting and sculpture.

Actually these concerts, arranged for 28 January, 18 February, and 3 March, and to be repeated at the Queen's Hall later, aim at a higher ideal than this, for they hope to bring about the happy reunion of a company of the noblest spirits of the Renaissance. There are few whose imaginations will not be stirred as they listen to the songs which Raphael loved, and the sonnets which Michelangelo wrote.

To house such a company the Mother of the Arts should have provided a masterpiece of Italian architecture, and though this was not possible, yet in the galleries of the Royal Academy have been discovered unknown and unsuspected virtues. The Main Gallery, in which the performances are being given, is happily a room comparable in scale, proportions and dignity with many of the noble rooms in the palaces of Italy. Like them, it was not built primarily for the delivery of lectures—not even lectures on the history of Italian music—nor for the performance of such early music, and there was a natural fear as to what its acoustic properties might be. This impression was reinforced by the knowledge that the walls were excessively hard and the floor composed of wood blocks laid on concrete. The height of the room, too, in proportion to its length, was greater than one would have wished, and this taken together with the lack of a flat ceiling and the presence of huge coves above the cornice, made one nervous of the result. A temporary flat ceiling above this cornice, formed of fibre-board on joists, and hung from the beams overhead, would have been an excellent corrective; but fortunately, it was not required.

Another cause for anxiety was the possibility that the vibrations in the picture glass, set up by the instruments, might damage some of the more ancient and delicate paintings and cause them to flake. Many of these paintings are on wood panels which have crumbled and become worm-eaten in the course of years, and in the case of earlier

works have another disadvantage in that the medium used is tempera, which, compared with oils, is not a permanent and cohesive substance.

It was fortunately discovered at the first rehearsal that all these fears were groundless. The acoustics of the galleries are so good that the adjacent rooms can be used as crush halls, and, as one walks through them, the distant strains of fine old church music recall the beauty of the same harmonies once heard echoing down the aisles of the cathedrals of Italy.

The plea that the glass might be shattered by vibration also proved groundless. No doubt if the thinnest Belgian glass had been used instead of the plate glass generously supplied by Messrs. Pilkington Bros., and if the orchestra, with its harpsichord and strings, had been replaced by a Guards' band with added brass and percussion instruments, the result might have been disastrous. Fortunately, too, the earliest and most fragile paintings on panel are not in the main Gallery, but in Gallery 1, while the former chiefly contains large canvasses with the masterpieces in oils of the Florentine and Venetian schools.

There is no space to follow up the endless threads of the pattern of interest interwoven at this great Exhibition, but a few that are typical may be sketched in a word or two. While listening to the early church music it should be remembered that a vast contemporary choir-book, illuminated on vellum, stands in the South Room. Here also are the golden copes worn by the high officiating clergy, while in Galleries I and II are the altar pieces painted for them by the Masters of that day.

Sonnets by Leonardo and Cellini recall the bronzes and beaten silver in the South Room, the "Venus and Cupid," the "Warrior on Horseback," and the unrivalled collection of Leonardo's drawings in Rooms VIII and IX. The Viper of Milan, the coat of arms on that lovely glass in the South Room, also recalls this ill-fated Master's wasted work for the Milanese Duke Sforza, his patron.

These are but glimpses, but they serve to show the endless possibilities of this wonderful and unique exhibition.

Charing Cross Bridge

THE CONFERENCE REPORT

The following statement on the Charing Cross Bridge scheme has been prepared by the Thames Bridges Conference representing the Royal Academy, the Royal Institute of British Architects, the Surveyors' Institution, the Town Planning Institute, the London Society, the Architectural Association, and the Architecture Club; and has been circulated to all Members of Parliament:—

I. GENERAL.

This is probably the most important and certainly the most costly scheme for a London improvement that has ever been

submitted to Parliament. The deposited plans show that it has been treated as a local problem only; it appears to have been drawn up on the assumption that the problem begins at Trafalgar Square and ends about St. George's Circus and that it is adequately solved by the provision of a bridge and of a site for a new station acceptable to the Southern Railway Company. In its present form the scheme would effectually stop developments that are of outstanding importance to London.

Many months ago attention was called to the wider aspects of the matter by the Greater London Regional Town Planning

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committee, but there is no evidence that any notice was taken of the views of that very responsible body. In 1926 and again in 1927 the Royal Institute of British Architects pointed out to the Ministry of Transport, but to no purpose, that in addition to engineering and financial considerations there were many others that were fundamental and required to be dealt with at the outset.

Apart from larger considerations the following criticisms of the scheme itself are offered:—

II. COST.

Adequate recompense would justify high cost, but the scheme does not secure it. Among the costly properties to be acquired the scheme involves the purchase of Coutts's Bank, which is a large modern building on a very valuable site facing two streets. On the Surrey side the effect of starting unduly far back from the river is to increase the number of properties to be bought and the large amount of rehousing that has to be done. The construction, on the other hand, of an undue length of roads and viaducts still further inflates the cost.

A new railway station will occupy land on the river front that is potentially of immense value. The road leading to the bridge on the Surrey side will be almost entirely without sites for buildings. A great part of it has the flank wall of the station and the boundary wall of the railway against it instead of carrying a line of buildings between the road and the railway. The scanty sites provided are, in many cases, unfavourable because they occupy a steep gradient, or are too shallow for useful buildings.

There is great loss of what should be valuable frontage by roads being carried through tunnels. The lengths of these tunnels are the following:—

York Road	360 ft. long, 17 ft. high
Waterloo Bridge Road ..	405 ft. long 17 ft. high
Exton Street	100 ft. long, 17 ft. high
Sandell Street	125 ft. long, 15 ft. high

Total 990 ft. or 330 yards.

The actual loss of frontage is double this length, because it occurs on both sides of the roads. The above lengths are exclusive of the covered-over space 260 feet long by 80 feet wide and 18 feet high where the new Southern Embankment Garden passes under the new bridge. In addition to the actual tunnels referred to above, a footway bridge about 30 feet wide is shown to pass over York Road with a height of 17 feet above the road. This bridge is about 60 feet away from the road and railway bridge which passes over York Road. Although part of Belvedere Road is to be retained and widened, it is shown on the plans to be converted into a cul-de-sac, with access for vehicles from York Road only. There will be three flights of steps at the northern end of it, and two flights at the southern end, for foot passengers. The value of the frontages here must in consequence be very much reduced.

III. TOWN PLANNING.

The town-planning aspect of an undertaking such as this scheme in the heart of London is of supreme importance and ought to have received the fullest consideration from the outset; indeed it has been pointed out that the plan originally prepared by the Royal Commission on Cross River Traffic in London should have been submitted for general review to the Ministry of Health—the town-planning authority.

Attention is called to the lack of facilities for access and movement. Villiers Street disappears and Buckingham Street is closed. There will be no access to the bridge for vehicular traffic from the Adelphi district or from the Embankment. In driving from the Embankment to the bridge it would be necessary to go up Northumberland Avenue, round Trafalgar Square and also the new roundabout in the Strand; i.e., to cross the main east and west traffic route twice before reaching the bridge.

There is a great area of South London, adjacent to the river, extending from the railway at Blackfriars to Westminster Bridge Road, which entirely loses the use and value that its position offers, because it is cut up by the elevated railway constructions. This district could be made to give relief to the congestion in Westminster and the Strand if proper entry to it were secured.

The fullest possible measure of access would be given by putting the whole of the railway from London Bridge underground, and entry from Westminster would be secured at once by adopting as the site of the new station the position allotted to it originally by the Committee of Engineers, to whom the plan of the Royal Commission on Cross River Traffic was submitted by the Ministry of Transport. This site was adjacent to the Waterloo terminus, in the position of the present Waterloo Junction Station widened eastwards to give the space required for a terminal station. By adopting that position for the station and by bringing the new bridge to ground at York Road (as in the case of Waterloo Bridge) instead of carrying it on a high level past Waterloo Station, it would become possible to carry York Road through as an important open thoroughfare. The thoroughfare thus provided would be the direct route from Westminster to London Bridge Station by road.

This town-planning aspect is so important and urgent that on no account should any scheme of planning for a new bridge be adopted unless it gives the necessary access by setting the railway station farther back than shown on the official plan.

IV. TUNNELS.

The proper development of the district referred to above would result in an immense increase of land values over a very large area and the erection of important buildings. This can never come about so long as the elevated railway causes the roads to pass through tunnels. The road tunnels shown on the official plan are not only of very great length, but they are also very low; a height of 17 ft. only with a length of 405 feet in the case of the one through which Waterloo Road would go, and a similar height with a length of 360 feet in the case of York Road. These two tunnels are the most serious obstacles to the development of South London, but there are, in addition, two smaller tunnels adjoining that of Waterloo Road. On the Middlesex side the Embankment is shown to run under the bridge head with a height of 18 ft. only.

It has been pointed out above that road tunnels necessarily sterilise the length of road on which they occur in the sense of preventing buildings from occupying the road frontage, but the main effect of them is to discourage development and enterprise in the district to which they lead, and this is amply shown by the condition of the area between the river and the railway at the present time. The need for ventilation in tunnels receiving motor traffic cannot be ignored, and it presents great difficulties. If done artificially it involves great expense. Moreover, tunnels have obvious objections from the point of view of public amenity.

The tunnels themselves should be sufficient to condemn the scheme; taken in conjunction with the failure to open up the neglected district on the Surrey side, they furnish overwhelming reason for rejecting the official scheme and considering simpler, less costly, and better means of dealing with the problem.

V. TRAFFIC.

The Minister of Transport states that the traffic problem has had first consideration, yet the failure to meet the convenience of railway passengers is a defect in the project. The interchange of passengers and luggage between the two terminal stations, simple enough with the station on the site originally allotted to it by the Committee of Engineers, is awkward to the last degree; and the need for carrying suburban passengers to the neighbourhood of the Strand and beyond without changing carriages has been quite neglected.

It must be borne in mind that after the new station is finished and in use a period probably of as much as eight years—it will have no adequate access until the road bridge is complete—probably two years more. The bridge cannot be started until the station is in use.

VI. ARCHITECTURE.

The new bridge occurs in the neighbourhood of many of the most important buildings in London and on a stretch of river bank which gives one of the most beautiful city views to be found anywhere. The scheme, quite apart from the actual design of the bridge and its immediate approaches, should, therefore, be handled with the utmost care for dignity, planning, and composition. The lines of it should not be allowed to detract from the dignity of the Embankment or of the great curve of the river and the buildings facing it. As a matter of fact, on the Middlesex side, the angle of the approach road in relation to the bridge and the junction of the two prevent any possibility of fine architectural treatment at this point.

Many of the building sites are mean or ill-shaped, and the twist at the end of the south approach on a steep gradient, is most unfortunate. The lay-out lacks simplicity, balance, and directness.

VII. EMPLOYMENT.

The longer time required for preliminary operations under the official scheme as compared with one on simpler lines is a matter for consideration in relation to employment. It defers the time for beginning the work. On the other hand, the development of the district near the river referred to above by the adoption of a different plan should give employment on productive work for many years.

VIII. CONCLUSION.

All the five schemes put forward officially from time to time have had as their basis a viaduct carrying an overhead road between two points. In the first one these points were a mile and a quarter apart. This wholly undesirable feature forms the nucleus of the plan now presented to Parliament.

The Charing Cross Bridge is not only a question of bridge building; it is a large matter of town planning in which the bridge itself is an incident. On the solution of this problem great possibilities depend. The almost insuperable traffic difficulties of London to-day are due in large measure to piecemeal rebuilding. It is now fully realised that London lost its great opportunity after the Fire by failing to adopt the comprehensive plan prepared by Sir Christopher Wren. There is a danger at the present time of committing yet another mistake and by ill-considered planning of adding to the transport difficulties of the future.

THE INSTITUTE OF LANDSCAPE ARCHITECTS.

The first public meeting of the Institute of Landscape Architects was held on 11 February in the Lecture Hall of the Royal Horticultural Society, Greycoat Street, S.W. The Institute has been formed to promote the study and general advancement of the art of landscape architecture and to serve as a medium for friendly intercourse between the members and others practising or interested in the art.

Mr. Thomas H. Mawson, the president, was unable to attend, and an address prepared by him was read by his son, Mr. E. Prentice Mawson.

In the course of his speech the President said he looked forward to the publication by the Institute of a quarterly or annual journal and the provision of proper and adequate facilities for the training of future landscape architects through the establishment of a school of landscape architecture at one of the universities, along lines somewhat parallel to those adopted at Harvard under the

late Professor Pray. Such a training must include a thorough grasp of the principles of design, a knowledge of engineering, and a wide knowledge of the geology of soils. The landscape architect must also be something of a sociologist, familiar with the problems relating to housing, municipal growth, town-to-town migration, the drift to the cities, and the still more perplexing drift back to the country in ribbon development. The Institute could render fruitful service by the establishment of an examination system so arranged as not only to give final approval and recognition to a successful training, but sympathetic oversight of the studies of the pupil from the time he left school or university till he launched out on his professional career.

ROYAL SOCIETY OF ARTS.

Particulars of the Seventh Annual Open Competition of Industrial Designs to be held at the Imperial Institute, South Kensington, London, S.W., in June 1930, have now been issued, and can be obtained from the secretary of the Royal Society of Arts, John Street, Adelphi, London, W.C.2. Intending competitors must apply to the secretary of the Society between 1 May and 10 May for the necessary entry forms, the last day for receiving entries being 26 May. The designs will be received at the Imperial College of Science and Technology, Imperial Institute Road, S.W., between 11 and 13 June. In all Scholarships and prizes amounting to nearly £1,900 are offered in connection with the 1930 Competition.

A Prize of £25 is offered for designs for the decoration and furnishing of a dining room in a small modern suburban house; and a Prize of £20 for a set of black-and-white drawings of architectural subjects. Three Scholarships will also be awarded: A Travelling Scholarship of the value of £100 in the section of architectural decoration or textiles offered by Mr. James H. Hyde; a Travelling Studentship of £75 offered by the Tootal Broadhurst Lee Company for designs suitable for weaving or printing intended for dress of furnishing materials; and the Art Congress Studentship of £50 for practising craftsmen or designers, founded by the late Sir William Cuthbert Quilter.

Valuable prizes ranging from £5 to £50 are also offered in the various sections.

In the Architectural Decoration Section the prizes will be given for designs for a Metal Screen for a small Church; a Glazed Screen for a Fashionable Hotel; a Wrought Iron Entrance Door for a West End Shop and a Metal Staircase Window; a Fireplace; an Anthracite Stove; Tile or Faience Surround for a Wood Mantel Opening; an Electric Light Fitting; and a Wooden Litany Desk.

THE GARDEN CITIES AND TOWN PLANNING ASSOCIATION.

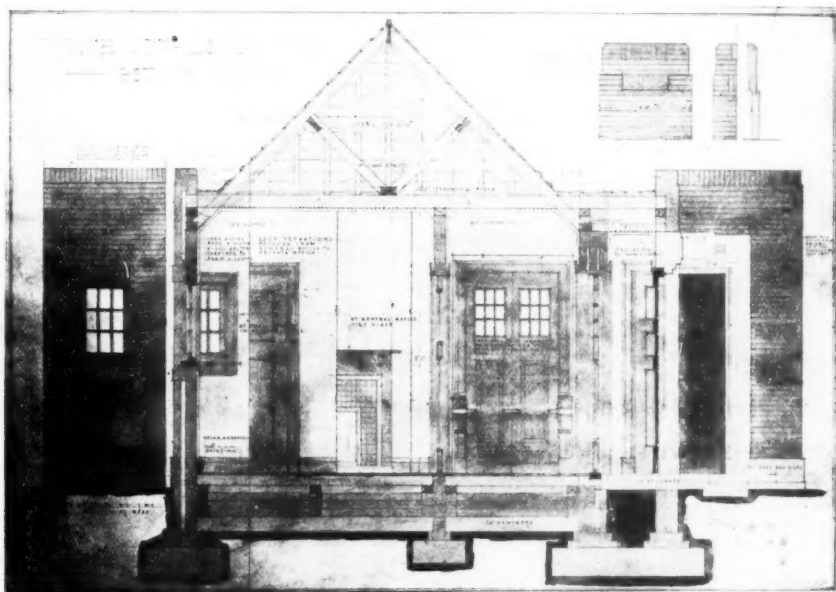
The Garden Cities and Town Planning Association have arranged their tenth housing and town planning tour. This year the northern capitals of Europe will be visited: Oslo, Stockholm, Copenhagen, Hamburg. The tour starts from London on 3 June and returns on 14 June, and the cost is £39 per person. Particulars may be obtained from the Secretary, Garden Cities and Town Planning Association, 3 Gray's Inn Place, W.C.1.

Schools of Architecture

FIFTH SERIES

III.—School of Architecture, Municipal School of Arts and Crafts, Southend-on-Sea

BY N. MARTIN-KAYE [F.].

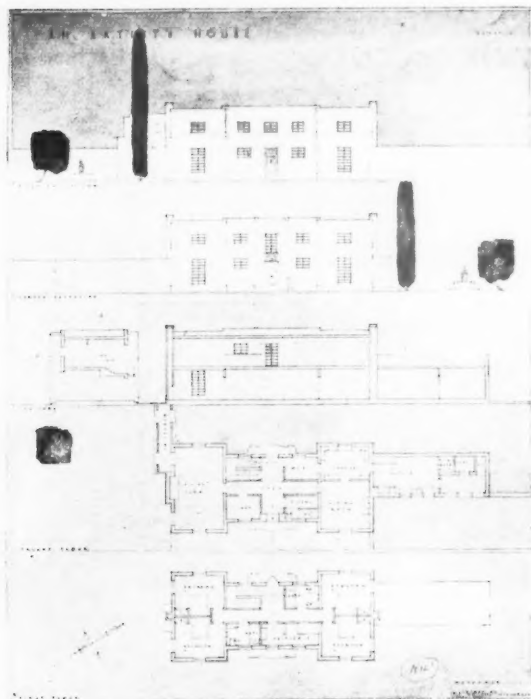


CONSTRUCTION STUDY. C. E. Goodworth, Second Year Intermediate Course
School of Architecture, Municipal School of Arts and Crafts, Southend-on-Sea

IT was not until seven years ago that the definite idea of building up an architectural section in this School of Art materialised. Architecture had been taught, together with those subjects usually found in the syllabus of a School of Art, but not from the more professional point of view. In order, however, to make the school fit the needs of a large and rapidly growing town in which the building crafts were amongst the chief activities it was decided to increase the scope of the work and enlist the services of a qualified architect as a lecturer and demonstrator on the staff. The Southend School of Art possesses one of the largest junior art departments in England and this department may be rightly termed the backbone of the School. Students of both sexes are

admitted by careful selection from the elementary and other schools in the Borough for a full-time course of three years. The aim of this Department is to provide continued education of an advanced type for boys and girls who show a special bent towards creative and inventive activities. General educational subjects are continued under the supervision of graduate teachers for approximately half the school time. The remaining time is occupied by studies of a practical and vocational nature under the control of a highly qualified staff.

This system of training, both educational and graphic, proved itself invaluable when linked with the more advanced forms of architectural training. Here the thorough training in art subjects, including a grounding



DESIGN STUDY: AN ARTIST'S HOUSE
R. J. May, Third Year Intermediate Course
School of Architecture, Municipal School of Arts and Crafts
Southend-on-Sea

in practical geometry, perspective and lettering, exercises in representative drawing and the study of light and shade, together with exercises in pattern design and the use of colour, formed a fertile groundwork for later activities in architectural study. The School is, however, in the experimental stage and a solution has still to be found for the problem of providing sufficient general education apart from artistic training to equip the architectural student for a fuller comprehension of his future professional work.

Besides being fed from the Junior Art Department, the School draws its students from the Secondary Schools in the Borough.

The Essex, Cambridge and Hertfordshire Society, through the Southend Chapter in particular, is closely interested in the progress of the School and the system of training provided, and the Governors, through the Education Committee, have set up an Advisory Committee to advise them on the general conduct of studies.

Furthermore, a panel of visiting architects has been convened whose duties will be to visit the school from time to time and give advice and criticism, from the professional

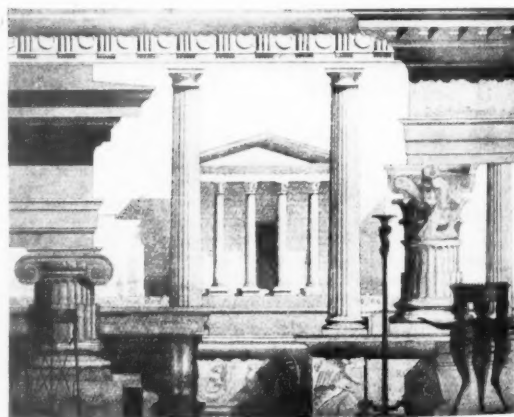
point of view of the exercises carried out. This has been thought necessary to check any lapse into pure academical treatment and to ensure closer touch with the practical problems of everyday practice.

At the present moment the existing building is far too small for adequate development, and until this defect is remedied the activities of the School must necessarily be restricted. This being the case it has been considered more feasible to concentrate on a policy of ensuring for every student a thoroughly efficient grounding. Besides working out problems in the studio the students are expected to undertake a certain amount of practical work, such as stone cutting, brickwork and modelling. This is amplified by visits to buildings in progress of erection. It is realised that first hand knowledge of materials cannot be acquired too soon and the instruction given in this practical way has been found beneficial to the students in the later work of the studio. Surveying is also undertaken in the summer months and this paper is included in the Internal Intermediate Examination.

In the first year students are occupied with acquiring the first principles of construction allied to simple design subjects. No copying of any kind is permitted, the instruction being given by blackboard demonstration. Freehand colour sense training is a subject of particular study, also perspective, and this last not necessarily pure architectural perspective.

In the second year the Orders are studied, together with their application and slightly more advanced subjects in design; quick time subjects and set lectures on architectural theory and history are given and are compulsory to all students of the year. A paper on architectural theory is included in the Internal Intermediate Examination. The third year is occupied with planning and design generally.

All students, in addition to a general educational test, are expected to pass the School Entrance Examination.



STUDY OF CLASSIC ELEMENTS
L. C. Stuart, Fourth Year Junior School
School of Architecture, Municipal School of Arts and Crafts
Southend-on-Sea

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Papers are set in the following: English Essay (critical analysis), Observation Test, Colour Test, Freehand drawing from cast and outdoor sketch, in perspective. No exemption whatever is granted from this portion of the examination, as it is considered of the utmost importance to make careful selection of students seeking admission.

As stated before, the School is yet in its infancy and cannot hope to compete with other Recognised Schools of longer standing and greater facilities, but with the building up of a solid foundation both in syllabus and ideals and gradual equipment there is no reason why the School should not hope for prosperity and enhanced effectiveness in the future.

Allied Societies

(The attention of Members of the Allied Societies is particularly called to this page)

ESSEX, CAMBRIDGE AND HERTFORDSHIRE SOCIETY OF ARCHITECTS. (SOUTHEND CHAPTER.)

A meeting of the Southend Chapter of the Essex, Cambridge and Hertfordshire Society of Architects was held at the School of Arts and Crafts on Wednesday evening, 5 February. The Chair was taken by Mr. George F. Grover who, in opening the meeting, reminded members that an Exhibition of Alfred Stevens Drawings would be held at the School of Arts and Crafts from 10 to 15 March, when he hoped that everybody would take this opportunity of seeing this collection.

Mr. A. M. Drysdale then addressed the meeting on the Law of Lights in relation to buildings and gave an extremely interesting paper tracing the different alterations in the law regarding rights of light from the dim and distant ages up to the recent decisions of the courts. He emphasised the fact that the law on this matter was not satisfactory, although it had greatly improved in recent years but that at the present time the Law Society and the Royal Institute of British Architects were endeavouring to frame a new Bill to put before Parliament which would at any rate alleviate some of the hardships which fall upon a landowner who is surrounded by property where owners have acquired rights of light over his land.

A discussion took place at the end of the address.

Mr. P. G. Hayward moved a vote of thanks which was seconded by Mr. Martin-Kaye.

NORTHAMPTONSHIRE, BEDFORDSHIRE AND HUNTINGDONSHIRE ASSOCIATION OF ARCHITECTS.

A dinner arranged by the Northamptonshire Committee of the Northamptonshire, Bedfordshire and Huntingdonshire Association of Architects was held at the Angel Hotel, Northampton, on Saturday, 1 February, when about 50 members and friends were present.

The President, Mr. R. J. Williams, F.R.I.B.A., was in the chair, supported by the Mayor of Northampton, Mr. Cecil Malone, M.P., Mr. Ian MacAlister, M.A., Colonel John Brown, C.B., A.R.I.B.A., Lieut.-Colonel J. W. Fisher, F.R.I.B.A., Major B. C. Deacon, F.R.I.B.A., and Messrs. W. E. Cockerill (Northampton Master Builders), G. W. Brown (Wellingborough Master Builders), F. H. Allen, A.R.I.B.A., H. P. Shapland, A.R.I.B.A., H. Norman, F.R.I.B.A., C. Croft, F.S.I. Others present included Major Haugh, John Murray, F.R.I.B.A., A. E. Henson, C. H. Dorman, A.R.I.B.A., G. H. Lewin, L.R.I.B.A., T. E. Jeffery, H. R. Surridge, C. R. Crumpton, L. Parkin, F. Appleton, C. S. Mordaunt, H. D. Williams, R. P. Cook, P. E. Culling, F. B. Allen, H. C. R. Frost, P. J. J. Panter, E. L. Ives, F. J. Smith, L. S. Derby and S. V. Goodman.

Mr. C. Malone, M.P., in proposing "The Royal Institute of British Architects," referred to the antiquity of the profession of the architect, and then went on to say that they were badly in need of good architects at Westminster. The Parliament buildings were crumbling away, and something like two or

three million pounds would have to be spent upon the restoration of the buildings. He would like to see them rebuilt on more modern and business-like lines.

Mr. Malone also referred to the Architects' Regulation Bill, and said he saw the need of a profession such as theirs placing itself on a statutory footing not less important and not less safeguarded than that of a doctor or lawyer, and he hoped that they would achieve their object.

Mr. Ian MacAlister, M.A., in reply, said that for some time the idea had been growing that the professions should have statutory regulation and organisation. He hoped that if they had anything like luck in the ballot at the House of Commons their Bill would soon become law.

The Mayor of Northampton, in proposing "The Association," said he could imagine that members of their Association had some small grievance against the Corporation for not giving the fullest opportunity not only to local architects, but those from a wider area to submit competitive plans for important building works undertaken by the Corporation. He was bound to say that he had sympathy with that grievance if they felt it. The Corporation had built many hundreds of houses which, on the whole, were a credit to the borough, but he had often said, and he repeated it, that in the first instance, when these properties were built, it would have been wise to give local architects the opportunity to submit plans, and he thought that in many cases the houses would have been of better design and more beautiful in construction than they were to-day.

In saying this he wanted it to be clearly understood he was not reflecting upon the excellent service rendered by architects and others in the Borough Engineer's Department.

Major B. C. Deacon, F.R.I.B.A., in replying to the toast, said he wished the Mayors of all boroughs felt as the Mayor of Northampton did in regard to architectural work of a public character. After all, a Borough Engineer's Department should not trespass upon what was purely architectural work, and a matter for very special training. It was all very well to bring in young men straight from architectural schools and ask them to design Council schools and Council houses and so on, but he thought it was encroaching on the legitimate work of the trained architect.

Colonel John Brown, C.B., A.R.I.B.A., in proposing "The Visitors," said that, whatever disputes there were in other parts of the country, he felt that the good relations which existed between the architects and builders in their district would be maintained.

Mr. H. P. Shapland, A.R.I.B.A., in response, said that if it were right for a Borough Engineer to undertake the legitimate work of architects, why should there not be an extension of the principle? The Borough Engineer might, for example, also be the municipal dentist, and there was some merit in that suggestion, because the patient who had not paid his rates would not have anaesthetics. Why should he not be the municipal boot-maker? He (the speaker) could imagine the howl of derision that would go up if it were suggested that a man whose profession was entirely different should be put in charge of boot manufacture in Northampton. The thing was literally in-

credible, but that was what happened in the architect's profession. The architects in that area did not fear competition. In the design of public buildings, local patriotism should impel them to get the best man to do the job.

Mr. L. Duckett also replied.

Lieut.-Col. J. W. Fisher, F.R.I.B.A., proposed the health of the President and the Hon. Secretary, and they both replied.

The Annual Meeting of the Northamptonshire, Bedfordshire and Huntingdonshire Association of Architects was held at Northampton on 5 February, when the following officers for the year were elected:—

President: Major B. C. Deacon, F.R.I.B.A., Luton. *Vice-Presidents*: F. H. Allen, A.R.I.B.A., Northampton; W. B. Stonebridge, F.R.I.B.A., Bedford. *Council*: Lieut.-Col. J. W. Fisher, F.R.I.B.A., Wellesborough; J. A. Gotch, F.R.I.B.A., Kettering; S. F. Harris, F.R.I.B.A., Northampton; H. Haines, A.R.I.B.A., Bedford; W. A. Lea, L.R.I.B.A., Huntingdon; J. Murray, F.R.I.B.A., Luton; H. Norman, F.R.I.B.A., Northampton; W. H. G. Hubbard, L.R.I.B.A., Luton; R. J. Williams, F.R.I.B.A., Kettering. *Honorary Secretary and Treasurer*: C. Croft, L.R.I.B.A., F.S.I., Northampton. *Honorary Auditor*: J. A. Piccaver, Northampton.

WEST YORKSHIRE SOCIETY OF ARCHITECTS.

A meeting of the West Yorkshire Society of Architects was held at its Leeds headquarters on 30 January, when the President, Mr. G. H. Foggitt, occupied the chair.

A lecture on "Scottish Castles" was given by Mrs. E. M. W. B. Hughes, A.R.I.B.A., of Glasgow.

Mrs. Hughes said:—

Of the type of Scottish house prior to the Norman Conquest I shall not speak. There are many interesting remains to be found in many parts of Scotland, but the subject would require an evening to itself. I therefore propose to start with the houses, or, strictly speaking, the castles which were built in the thirteenth century.

There are no actual Norman castles in Scotland, but they undoubtedly formed the model for those that were built in the reigns of Alexander I and David I. Scotland at that time was exceedingly prosperous, more so than it was in later times, and many of the nobles saw fit to build themselves large and powerful domains, which were primarily built to keep the more unruly tribes of the North and West in check. These castles recall the larger castles of France and England, such as Château Gaillard, Loches, in France, and Conway and Carnarvon in England.

As an example of a castle of this period I have taken Bothwell, Lanarkshire, which was not only one of the finest but is also one of which we have extensive remains to-day. Other castles of the same period are Lochindorb, Elginshire, Loch-an-Eilan, Inverness-shire, Dunstaffnage, Argyllshire, Kildrummie, Aberdeenshire.

Turning now to Bothwell, the plan shows that the main idea of the castle was defence—defence such as could be gained from massive walls. First there was a great courtyard, more or less rectangular, and surrounded by a massive curtain wall, sometimes 40 ft. in height, with round towers at the corners and machicolated cornice on the top. This was called the "great wall of enceinte." Outside this wall was a moat with a palisade beyond. Entering the wall of enceinte one arrives inside the courtyard or bailey, which in its turn was sometimes divided into two, with a further palisade and moat which came just in front of the donjon or keep. This was a round tower, larger in diameter than the other towers and with exceedingly massive walls, but situated on the edge of the wall of enceinte. It was the main part of defence of the castle and the centre of life, and in it on the ground floor was placed the well, the most important feature. No door communicated with this, entry

being on the first floor and by means of a wooden drawbridge which could be pulled up had the enemy gained possession of the bailey.

In the great hall the lord of the castle, his family and retainers lived and slept. Sometimes there was a separate small room for the lord himself, but generally speaking the entire inhabitants of the castle lived in the great hall. Above the hall, which was lofty, was a room for the garrison, and above this a roof covered with stone slabs and the embattlements from which the garrison could shoot out at the approaching enemy. The machicolated cornice greatly assisted the destroying of any enemy which should attempt to scale the walls, for boiling tar, pitch and stones could be poured down its openings. As a means of protection from an attacking enemy these castles must have been most effective, but from the point of view of comfort and luxury they left everything to be desired. They must have been draughty and cold in the extreme, the windows were too small to let in warmth from the sun and too big to keep the cold winds out. Furniture did not exist, with the exception of a chair for the lord, trestle table and benches for the others. Heather and straw strewn about the floor served for beds and the clothes were only skins of animals. Garde-robes existed in the thickness of the walls, and indeed Bothwell shows evidence of a most interesting method of flushing the flues of these, otherwise rules of hygiene were non-existing. Life must have been crude in the extreme. I have said that generally speaking the castles of this period formed an irregular triangle, but there are a few notable exceptions, such as Rothesay which is circular, and Caerlaverock, which is triangular. Caerlaverock Castle is situated on the shores of the Solway, seven miles from Dumfries, and must have occupied a very important site. It is situated on marshy ground and is surrounded by a moat with but one vulnerable spot and this is protected with a rising mound of earth. In its present form, the castle is the work of six distinct periods, indeed only a small portion of the great triangular walls belong to our present period. We can very easily trace the wall of enceinte, triangular in shape and probably with round towers at the corner, the donjon or keep being at the apex of the triangle. The exact shape is a little difficult to follow owing to the two round towers with the entrance and portcullis room between them, which was built in front during the second period. The other rooms we see on the slide all illustrate the gradual change which came about in the later castles as times changed and the habits of the people became more civilised.

These great castles, with their powerful masonry and their feeling of strength and security, all show that Scotland at this period must have been a most prosperous country, but, alas! the War of Independence brought a change and at the end of it the country was absolutely exhausted and barren, and while Alexander I and David I had encouraged the nobles to build themselves powerful castles, King Bruce was against this policy. He held that while a powerful castle was a help to a country provided it remained in the hands of the Scots, if it fell into the hands of the enemy it often became difficult to dislodge him and the castles then became a source of danger. He considered that a simple strong tower or keep was all that was necessary, and so we find that in place of the former large castles, with their big wall of enceinte, a simple square keep based on the Norman keep so frequently erected in England became the fashion. In most cases it was a square block with no projections and surrounded with a low wall which merely formed an outer courtyard. Internally the arrangement was stores or donjon on the ground floor, the great hall on the first, reached by a straight flight of stairs in the thickness of the wall, above this an upper hall with perhaps a private room and above that again the garrison. It was not long before the owners began to feel the inconvenience of their cramped accommodation, and we find evidence of efforts being made to increase the accommodation, giving thereby a slightly higher standard of comfort but, at the same time, in no way impairing

the castle from the defensive point of view. Keeps began to be built with a small wing attached forming an "L" shape instead of a square. Sometimes there were two wings attached at diagonal corners making a "Z" shape and sometimes a "U." Drum Castle, Aberdeenshire, and Clackmannan Tower, Clackmannan, are two examples of castles of this period. In some cases they had machicolated cornices, some merely formed with bold corbels. Some had open bartizans at the corners, some simple rounded mouldings, but all had simple plain walling on the ground floors and the windows were very small.

Borthwick Castle, Midlothian, illustrates very plainly how greater accommodation was gradually provided. This time the keep has two wings and it was placed more or less in the centre of the courtyard, the wall going completely round and not being attached to the keep itself as in earlier examples. The greater accommodation takes the form of more private rooms, a kitchen and offices, a wine cellar, a chapel, etc. The walls are still a tremendous thickness with spiral staircases contained in them. Windows are still small to the outside, but have attractive seats formed at their sides in the interior. Hall and kitchen have immense fireplaces and their roofs are vaulted, while the stone sink and drain, a not uncommon feature in Scotland, was found in the kitchen. There was a small pantry and servery window in the kitchen, forming what in England was called the screens, over which was the minstrels' gallery. An ornamental basin and canopy in the screens is a very unusual feature in a Scottish castle, and indeed there are many features in Borthwick which point to the owner having had ideas in advance of his country, which is not altogether surprising when we read of Lord Borthwick's imprisonment for many years in English castles. Gradually as times became more settled and the country got a little richer, the nobles became more and more dissatisfied with their cramped quarters, and so it became the fashion to cluster a whole collection of buildings right round the keep, forming in many cases an inner courtyard. Of such a type is Craigmillar, near Edinburgh, an important castle and a favourite residence of Queen Mary. I should like to quote here a short description of the interior of a castle such as we are now examining and which I get from Mr. John Warwick's book "Domestic Life in Scotland."

"Arrived at one of these strongholds in the dusk of a winter afternoon, we are led up a winding stone staircase by a retainer swinging a horn lantern. On the first floor is the great hall, an apartment some 30 feet long or more, in which the evening meal is about to be served. On one side a great fire of turf and peat burns in the wide fireplace . . . a lad stands holding a metal basin, and the guests wash in turn, water from a laver or ewer being poured over their hands by another servant. A long narrow table is set across one end of the room, and at this the principal persons, some six or eight in number, take their seats with their backs to the wall. This table is known as the 'hie burde,' and it stands on a dais some inches higher than the rest of the floor, being reserved for the use of the more important guests. On the wall behind is a piece of tapestry or a simple hanging of coloured worsted. The lord of the castle sits in a high-backed chair in the middle, and if he observes great state there may be a canopy suspended from the ceiling above his seat. On his right and left are the guests, seated on benches provided with loose cushions, and sometimes with 'bancours' of tapestry or other woven material. The less important members of the household are seated at side tables, and they, too, have their backs to the wall, so that the opposite side of each table is left free for service from the middle of the room. All those seated at the meal have their heads covered, the ladies, according to Scottish fashion, wearing kerchiefs draped from a high structure of real or false hair in the form of two horns . . . Only the servants are uncovered . . . The division of the table into 'above and below the

salt' is not a mediæval one, for those who were socially inferior sat at separate tables. Pewter dishes were in fairly common use, but even in many important Scottish houses the old wooden trenchers were not yet displaced . . . Knives are seldom mentioned in early inventories, because it was customary to use the knives which men carried about with them for general use. Forks were unknown, and food was carried to the mouth by the fingers. Politeness required that only three fingers, that is, two fingers and the thumb, should be used in handling food."

While many castles were built on the lines I have just described, a new type of plan developed at the beginning of the fifteenth century. This consisted of a keep and other buildings, but instead of these buildings being clustered round the keep itself, they were placed against the wall, thus forming more or less a quadrangle. Of such a type is the massive castle of Doune, built about 1400-1424. The keep, as I said, still existed, but it was on quite a different plan from the simple Norman square. It was larger and had increased accommodation on each floor. It had towers attached, built both for defensive purposes and to give further accommodation; in fact, it was a complete commodious residence. The other buildings, surrounding the courtyard and forming what eventually became a quadrangle, were reception rooms, banqueting halls, chapel, stateroom for visitors, kitchens, etc. This style of castle marks a distinct period in the history of Scottish architecture, beginning with the commencement of the fifteenth century, and ending with the death of James in 1542. Practically all the large castles, such as Doune and the Royal palaces at Stirling, Falkland, Holyrood and Linlithgow, were built in this style, though again, in each case, as times progressed and greater ideas of refinement and comfort found their way into the country, they left their mark on the various buildings. Artillery having come into existence and times being more peaceful, the defensive features died away, though not completely. In Stirling we see very distinct traces of a connection with France, and particularly of the influence of the Italian workmen at Fontainebleau. Again, at Falkland there are very distinct Renaissance details found on one of the façades, while at Linlithgow we feel we have almost passed into another period, with its strongly marked string courses, its internal corridors suggesting internal communications, its sash windows, etc. With regard to the internal furnishings, while these have undoubtedly become richer and rather more luxurious, it is not in the houses of the nobles proper that we find the greatest advance in the fashions of furniture, but in the homes of the burghers. These burghers, who had gradually been growing in wealth and power, were responsible for the introduction of many new ideas and new pieces of furniture. In their constant comings and goings on the continent, they would see manners and customs which reflected a higher standard of living and greater refinement than that which prevailed in their native land. Looking through old inventories we come across references such as the following from the inventory of Francis Spottiswood, a cloth merchant: "Ane hingand brod of oley cullouris," "Ane litill knok with ane walknar (wakener) ourgelt," "Syllit chalmers," etc., etc. Even as late as 1622, John Rae, an Englishman, wrote: "In the most stately and noble houses in great towns, instead of celing they covered their chambers with firr boards nailed on the roof withinside." This faulty fashion may be seen to this day in some of the important Scottish castles. The walls of the rooms were hung with panels of "petit point" hangings, and there is reference in various documents in connection with Queen Mary and James VI of tapestries which were evidently hangings of considerable size.

The death of James V, however, brings this third period to an end. During Mary's reign, comparatively little was done. The approach of the Renaissance is constantly foreseen, and as a greater understanding of this new style was arrived

at, its effect was more and more felt. Perhaps the use of gunpowder had, however, a greater change than any on the designs of the castles. No longer was it possible to build a castle the walls of which could be made strong enough to resist the new artillery. The nobles had, therefore, to build houses whose site could be a defence, and to be content with erecting buildings that could resist a short sudden attack. The idea of withstanding a long siege was completely given up. Along with the effect of gunpowder on the design of the castles must be taken the tremendous upheaval caused by the Reformation. The country, suddenly released from the great drain of money which had been sent yearly to Rome, began to take on a very much more prosperous character, and many of the lands of the clergy passed into the hands of the nobles as gifts from the King. These nobles, finding themselves wealthy, decided to build themselves new houses, and so we come to the fourth period of Scottish domestic architecture.

These nobles having received their wealth from the hands of the King, occupied more the position of courtiers than the old feudal landlords, and this fact is reflected when we examine the accommodation required in the new castles. The mediaeval hall became out of date and was replaced by a family dining-room. The kitchen had to be removed farther from the owners' portion of the house. Drawing-rooms, parlours, studies began to be introduced, and privacy of the upper bedrooms was provided by a separate access to each by turret stairs instead of one room leading out to another. The windows became larger and the interiors became more elaborate. Decorated walls, often panelled with wood, and ceilings covered with elaborate plaster ornament came into fashion. The increased accommodation was got by greater height to the main buildings and the reduction of the height of each floor. The military features gradually lose their military significance. For example, the open bartizan is now roofed with a conical roof, while there is also a multiplicity of corbel turrets and projections of all kinds. Ornamental tops to the dormer windows became a feature, while the chimneys are gathered together, suggesting the forerunners of classical stacks. "Corbie" steps are often introduced to the steep pitched gable roofs. In other words, all the picturesque details that are suggested to the mind by the term "Scottish Baronial" came into full swing. An advance was also made in furniture, and many of our modern pieces were introduced, such as chairs for every one, round tables, all kinds of beds, the strek bed, the layel ryminand bed and the fourposter, cupboards, cabinets, etc. Jacobean and Dutch ornament is found in many places, sometimes the work of the foreign workmen, but more often done by native carvers from illustrations out of books. All this foreign detail points to the traditional style of building being gradually swallowed up by the arrival of the full fledged Renaissance work.

I have attempted to give a brief account of the growth of the Scottish castles, the principal features of which are more easily seen and recognised in the bigger and more important castles, but to my mind it is in the lesser buildings that the charm of this style of architecture is found. The old picturesque building with its turrets, corbie steps, and fine robust mouldings round the jambs, perched on the top of some rock or nestling in some low-lying glen, with a garden in the foreground—it would be difficult to imagine any building more in accord with its natural surroundings.

THE SOUTH WALES INSTITUTE OF ARCHITECTS CENTRAL (CARDIFF) BRANCH.

Mr. H. Norman Edwards, Chairman of the South Wales Institute of Architects Central (Cardiff) Branch, presided over a large gathering of architects and friends at the Annual Smoking Concert held at the Dormie Café, Queen Street, Cardiff, on Thursday, February 6.

An excellent programme was arranged by Mr. Fred Stibbs,

interesting items being contributed by Mrs. A. J. Hallam, the Rhiwbina Players and Mr. Dixon.

Among those present were Mr. T. Alwyn Lloyd, F.R.I.B.A. (President of the South Wales Institute of Architects) and Mrs. Lloyd, Mr. J. H. Jones, F.R.I.B.A. (V.P. South Wales Institute of Architects), Mr. G. R. H. Rogers, L.R.I.B.A. (Hon. Secretary, Western Branch of the South Wales Institute of Architects), Mr. W. R. Hewitt (President of the Cardiff Master Builders' Association), Mr. Percy Thomas, F.R.I.B.A., and Mrs. Thomas, Mr. Ivor Jones, A.R.I.B.A., Mr. Harry Teather, F.R.I.B.A., and Mrs. Teather, Mr. Pugh Jones, F.R.I.B.A., Mr. and Mrs. A. J. Hallam, Mr. R. H. Winder, M.A., F.R.I.B.A., Mr. J. Williamson, A.R.I.B.A., and Mrs. Williamson, and Mr. W. S. Purchon, M.A., A.R.I.B.A. (Hon. Secretary, South Wales Institute of Architects, Central Branch).

NOTES FROM THE MINUTES OF THE COUNCIL, 6 January 1930.

R.I.B.A. PRIZES AND STUDENTSHIPS.

The Council approved the Annual Award of the R.I.B.A. Prizes and Studentships submitted by the Board of Architectural Education and appointed the Juries for the Prizes and Studentships for 1930-31.

R.I.B.A. PRIZES FOR PUBLIC AND SECONDARY SCHOOLS.

The Council approved the recommendations of the Board for the Award of the R.I.B.A. Prizes for Essays and Sketches open to scholars of public and secondary schools.

THE PUGIN STUDENTSHIP, 1929.

The Board reported that they had approved the drawings and report submitted by Robert H. Matthew, Pugin Student 1929, as a result of his tour.

THE R.I.B.A. ESSAY MEDAL.

The Council approved the following recommendations of the Board:—

- (a) That in future candidates be required to submit the title and a brief description of the proposed scope and treatment of the subject chosen for the approval of the Jury.
- (b) That a clause be added to the regulations for the Prize to the effect that if the subject of an Final Examination Thesis is submitted for the Essay Prize it must be in essay form and not merely examination work re-submitted.

THE R.I.B.A. (ALFRED BOSSOM) TRAVELLING STUDENTSHIP: REGULATIONS.

The Council approved certain recommendations of the Board for the revision of the regulations for the R.I.B.A. (Alfred Bosson) Travelling Studentship.

ADVISORY PANELS.

The Council passed a resolution in favour of the principle of the resolutions proposed by the South-Eastern Society of Architects for inclusion in the Bill on the Preservation of Rural England which is to be introduced by Sir E. Hilton Young, M.P.

ORIGINAL DRAWING BY MR. EDMUND H. NEW (Hon. A.R.I.B.A.).

On the recommendation of the Literature Standing Committee the Council have purchased a delightful original drawing of "The City and Port of London," by Mr. Edmund H. New (Hon. A.R.I.B.A.) for addition to the R.I.B.A. Collection.

THE ROYAL SANITARY INSTITUTE CONGRESS, 1930

The Council have appointed Mr. Henry V. Ashley (Vice-President) and Mr. H. D. Searles-Wood [F.] as the R.I.B.A. delegates at the Royal Sanitary Institute Congress to be held at Margate from 21 to 28 June 1930.

THE BRITISH ENGINEERING STANDARDS ASSOCIATION.

The Council have been informed by the British Engineering Standards Association that Mr. J. Ernest Franck [F.] has been co-opted as a member of the Council of the Association to represent the R.I.B.A.

THE COURT OF GOVERNORS OF UNIVERSITY COLLEGE, HULL.

Mr. John Bilson [F.], the R.I.B.A. representative on the Court of Governors of University College, Hull, has submitted a copy of the Third Report of the Governors.

CHRISTMAS HOLIDAY LECTURES FOR BOYS AND GIRLS.

The Council passed a very hearty vote of thanks in favour of Mr. Humphrey Pakington [A.] for the very successful lectures which he gave during the recent Christmas holidays.

THE LATE DR. KINGO TATSUNO (TOKYO).

The Council were informed that the Committee of Commemoration of the Life-Work of the late Dr. Kingo Tatsuno, of Tokyo, had kindly presented a number of architectural plates to the Institute illustrating Dr. Tatsuno's work.

The Council passed a cordial vote of thanks in favour of the Chairman and Members of the Committee.

THE LONDON BUILDING ACTS COMMITTEE.

The following members were appointed to serve on the London Building Acts Committee:

Mr. W. Campbell Jones [F.].
Alderman William Hunt [F.]

THE SALARIED MEMBERS COMMITTEE

The following member was appointed to serve on the Salaried Members Committee:—

Mr. J. Douglas Scott [A.].

On the recommendation of the Salaried Members Committee it was decided to insert a notice regularly in the JOURNAL and KALENDAR to the effect that members contemplating taking up appointments abroad should communicate with the Secretary, R.I.B.A., who would supply them with any available information.

SUGGESTED NEW CLASS OF RETIRED MEMBERS.

The Council approved recommendations of the Executive and Finance and House Committees for the establishment of a new class of Retired Members. Full particulars of the Council's proposals will be published in due course.

MEMBERSHIP.

Election, 3 February 1930.—Nominations for membership were approved as follows:—

As Hon. Associate	1 application.
As Fellows	12 applications.
As Associates	7 applications.

Reinstatement.—The following ex-members were reinstated:—

As Fellow: C. J. Smithem. As Associates: A. V.

Booker, A. C. Flitcroft, E. Scott-Nicholson. As Licentiates: David Ditchburn, F. E. Halford, J. B. L. Tolhurst.

APPLICATIONS FOR ELECTION AS LICENTIATES UNDER SECTION III (f) OF THE SUPPLEMENTAL CHARTER OF 1925.

Three applications were approved.

RESIGNATIONS.

The following resignations were accepted with regret: W. H. Atkin-Berry [F.], W. L. Lucas [F.], W. H. Nicholls [F.], T. Edgar Richards [A.], W. A. Burr [L.], S. Dexter [L.], G. H. Gadd [L.], G. Hutchins [L.], T. M. Logan [L.], R. R. Morton [L.], S. H. Partridge [L.], C. Thorp [L.], R. E. Winder [L.].

RETIRED FELLOWSHIP.

The following members were transferred to the Retired Fellowship:—

F. T. Baggallay (elected Associate 1881, Fellow 1888).
A. Morris Butler (elected Associate 1888, Fellow 1908).
Timothy Honnor (elected Associate 1898, Fellow 1912).
A. H. Ryan Tenison (elected Associate 1894, Fellow 1903).
Edward A. Ram (elected Fellow 1897).
C. J. Tait (elected Associate 1882, Fellow 1906).

RETIRED MEMBERSHIP OF THE SOCIETY OF ARCHITECTS.

The following member was transferred to the Retired Membership of the Society of Architects:—

J. G. T. West (elected Member of the Society of Architects in 1884, transferred to Fellowship of the R.I.B.A. in 1925).

ELECTION OF STUDENTS' R.I.B.A.

The following were elected as Students at the meeting of the Council held on 3 February 1930:—

AITKEN: JAMES MOFFAT, 19 Perth Street, Edinburgh.
DAY: ERIC AUBREY, 49 Shirehall Park Hendon, N.W.4.
DUMVILLE: MAURICE ROLAND, 6 Eastern Road, London, N.2.
EATON: NORMAN MUSGRAVE, 45 Gresham Buildings, St. Andries Street, Pretoria, Transvaal, South Africa.
FURBUR: ERIC RONALD, Overdale, Willaston, near Birkenhead.
GOODACRE: NORMAN WILLIAM, "Greetby Cottage," Ormskirk, Lancs.
HAYWOOD: NANCIE BROWNING, 8 Bewick Road, Gateshead.
HUGHES: HUBERT JOHN, The Vicarage, Chepstow, Mon.
KERR: FRANCIS ARCHIBALD, c/o Davidson, 108 Lauriston Place, Edinburgh.
LAING: JAMES WILLIAM, 9 Murieston Crescent, Edinburgh.
MCINTOSH: WILLIAM GORDON, 672 Schoeman Street, Arcadia, Pretoria, Transvaal, South Africa.
MCRAE: DOUGLAS GEORGE WALLIS, 48 Rose Hill Avenue, Toronto, 5, Canada.
MARTIENSSEN: REX DISTIN, Wychwood Road, Forest Town, Johannesburg, South Africa.
MILES: MARJORIE, Milethorpe, Westmorland.
NUNN: AUBREY VICTOR, c/o Architectural Association, 34 Bedford Square, London, W.C.1.
STACY: ERIC FRANCIS, 95 Arcadian Gardens, Wood Green, London, N.22.
RICHARDS: IVOR FRANCIS BASSETT, 46 Cymcoed Road, Penylan, Cardiff.
SMITH: PETER CHANDLER, 86 Porchester Terrace, London, W.2.
TURNOR: CHRISTOPHER REGINALD, 4 Wellington Square, London, S.W.3.

R.I.B.A. PROBATIONERS.

During the month of January 1930 the following were registered as Probationers of the Royal Institute :—

- BANFIELD : GEOFFREY WILLIAM, 43 Brantwood Road, Herne Hill, S.E.24.
 BEAUMONT : HAROLD CAMERON, 1 Waverley Terrace, Marsh, Huddersfield.
 BROWN : GEOFFREY WILLIAM, The Gables, Whittington, Worcester.
 DEARE : DENISON HILL, "Denison," 43 Essex Road, Gravesend, Kent.
 DUFFELL : MARJORIE VECTA, 40 Manchester Street, London, W.1.
 CARUANA : WILLIAM, c/o Public Works Department, Nicosia, Cyprus.
 CHRISTIE : ROBERT JAMES BAYNE, "Greslea," Walsall Road, King's Hill, Wednesbury, Staffs.
 CLAYDON : JOHN ARTHUR, 11 Sandford Road, Chelmsford, Essex.
 CRITCHLEY : GORDON, "Hazel Dene," 682 Blackburn Road, Bolton.
 EDWARDS : HENRY CHARLES FRANK, 229 Beaumont Road, Bournville, Birmingham.
 EVERSON : SIDNEY FRANK, 8, Kidd Street, Woolwich, S.E.18.
 FOREMAN : ROBERT WALTER, 28 Bishop Road, Chelmsford.
 FRASER : OLIVER LESLIE, 15 St. Chad's Road, Derby.
 GILLET : EDDY, 15 Chorley Road, Adlington, near Chorley, Lancs.
 HARDWICK : WILLIAM GEORGE, 319 Hasland Road, Hasland, Chesterfield.
 HELLABY : JOHN SIDNEY, 29 Dagmar Street, Walkden, near Manchester.
 HENDERSON : JOHN EVERS DON, 16 Thirlestane Lane, Edinburgh.
 HOSKINGS : KENNETH LE GARDE, 164 Algernon Road, Ladywell, S.E.13.
 HURLEY : LOUIS FREDERIC, "Giltar," Tynypwll Road, Whitchurch, near Cardiff.
 HURRY : WILFRED ROY, Holly Cottage, Bramford, Ipswich, Suffolk.
 KITE : LESLIE HENRY JAMES, 80 Duttons Road, Romsey, Hants.
 McCORMICK : DAVID HOUSTOUN, Houstoun, Fish Hoek, Cape Province, South Africa.
 McINTOSH : William Gordon, 672 Schoeman Street, Arcadia, Pretoria, Transvaal, South Africa.
 McRAE : DOUGLAS GEORGE WALLIS, 48 Rose Hill Avenue, Toronto, 5, Canada.
 MARSTON : SIDNEY BERNARD, 13 Marlow Flats, Calvert Avenue, E.2.
 MARTIENSSEN : REX DISTIN, Wychwood Road, Forest Town, Johannesburg.
 MUSGRAVE : THOMAS IVAN, 54 Sydenham Road, Croydon.
 NAIRN : JAMES DOUGLAS, 62 Gravesend, Arbroath.
 NOALL : WILLIAM HORACE, 153 Henniker Gardens, East Ham, E.6.
 NUNN : AUBREY VICTOR, 34 Bedford Square, London, W.C.1.
 PARKER : JAMES, South Dene, Scott Park, Burnley, Lancs.
 PERCY : CHARLES GEOFFREY, 7 Ednam Road, Dudley, Worc.
 RICHARDS : EDWIN HODDER, 184 Newport Road, Holbrook Lane, Foleshill, Coventry.
 SMITH : ALEXANDER JAMESON, 6 Kennard Street, Falkirk, Scotland.
 SMITH : JOHANNES ANTHONIE, 20 Sir George Grey Street, Capetown.
 SMITH : PETER CHANDLER, 86 Porchester Terrace, W.2.
 TOOMER : JOHN EDWIN, "Brambles," Milton, Weston-super-Mare, Som.
 TURNOR : CHRISTOPHER REGINALD, 4 Wellington Square, S.W.3.
 WESTCOTT : JOHN IVOR, Ancaster House, Uphill Drove Road, Weston-super-Mare.

Notices

THE NINTH GENERAL MEETING.

The Ninth General Meeting (Ordinary) of the Session 1929-30 will be held on Monday, 3 March 1930, at 8 p.m. for the following purposes :—

To read the Minutes of the Ordinary General Meeting held on Monday, 17 February 1930; formally to admit members attending for the first time since their election; to announce the names of candidates nominated for election to the various classes of membership.

To read the following paper : "The Design of Modern Railway Stations in Europe and America," by Mr. Frank Pick, Managing Director to the Underground Group of Electric Railway Companies.

COMPETITION FOR NEW R.I.B.A. BUILDING.

The Council have decided that the design of the new building for the R.I.B.A. shall be the subject of competition open to all members of the R.I.B.A. and its Allied Societies (with the exception of the Jury of Assessors and the Committee placed in the position of Promoters and the members of their staffs).

It has also been decided that the Jury of Assessors shall consist of five architect members of the R.I.B.A. to be selected by the President and approved by the Council. With a view to assisting the President in his selection, members are invited to submit to the Secretary the names of members whom they consider suitable and qualified to serve on the Jury.

R.I.B.A. ANNUAL DINNER, 1930.

The Annual Dinner will take place on Thursday, 15 May 1930, in the Guildhall, E.C. (by kind permission of the City Corporation). Full particulars will be issued to Members in due course.

MEMBERS' TOUR TO THE UNITED STATES AND CANADA.

In view of the success which attended the visit to the United States and Canada of a party of members of the R.I.B.A. last year, and as many members who were unable to avail themselves of that opportunity expressed a desire to undertake such a trip on a future occasion, it has been decided to organise a further party this year.

The numerous advantages to be gained by undertaking a visit to the United States and Canada from an architectural point of view will be obvious, particularly when the visit is made in company with fellow members of the Institute.

The suggested tour will include New York, Philadelphia, Washington, Detroit, Niagara Falls, Toronto, Ottawa and Montreal, and notes regarding the places of interest from an architectural standpoint compiled by Mr. Percy E. Thomas, O.B.E., F.R.I.B.A., the leader of last year's party, will be available for members.

The duration of the trip will be approximately one month, and the cost, including cabin class accommodation on the Atlantic steamers, hotel accommodation in the United States and Canada, rail fares, etc., will be about £80. This amount is exclusive of meals ashore, gratuities,

transfer of passengers and baggage between stations, steamers, hotels, etc., and sight-seeing trips.

The party will travel from Liverpool for New York by the Cunard Liner *Samaria* on the 5th July, returning by the *Ascania* from Montreal to Plymouth and London on the 25th July.

Relatives and friends of members will be welcomed.

Members interested are requested to apply to Mr. H. T. Leese, The Cunard Steamship Company, Ltd., 26-27, Cockspur Street, London, S.W.1, who will be pleased to forward a complete itinerary, etc. on request.

PAMPHLET ON PROFESSIONAL CONDUCT AND PRACTICE.

At the suggestion of the Practice Standing Committee, the Council of the R.I.B.A. have had reprinted and bound together in pamphlet form the following papers on Professional Conduct and Practice, by Mr. W. E. Watson, F.R.I.B.A., Barrister-at-Law, that have appeared in recent years in the R.I.B.A. JOURNAL:—

- (1) Easements (reprinted from R.I.B.A. JOURNAL of 17 September 1927).
- (2) Handbook of Architectural Practice (reprinted from R.I.B.A. JOURNAL of 28 January 1928).
- (3) Party Walls (reprinted from R.I.B.A. JOURNAL of 24 November 1928).
- (4) Contract (reprinted from R.I.B.A. JOURNAL of 12 January 1929).
- (5) Specification (reprinted from R.I.B.A. JOURNAL of 9 February 1929).

While the papers are not exhaustive treatises on the subjects, they are based on the standard works which are recommended for student courses, amplified by incidents arising in the Courts of Justice.

The Council consider that the papers will be found helpful to the inexperienced architect and to others in dealing with those questions which present difficulty in everyday practice, and are specially recommended for perusal by students.

A general index has been prepared by Mr. H. C. Hughes, M.A. (Cantab) [A.], also an index of cases.

Copies of the pamphlet can be obtained on application to the Secretary R.I.B.A., 9 Conduit Street, W.1, price 2s. 6d.

ISOMETRIC DIAGRAM OF THE CONSTRUCTION OF THE DOME OF ST. PAUL'S CATHEDRAL.

An illustrated Public Lecture will be given at Birkbeck College, Bream's Buildings, Fetter Lane, E.C.4, on Monday, 3 March 1930, at 5.30 p.m. by Professor Beresford Pite, M.A., A.R.C.A., F.R.I.B.A., on "The Isometric Diagram of the Construction of the Dome of St. Paul's Cathedral," prepared by Mr. R. B. Brook-Greaves. The Chair will be taken by Sir Frederick Kenyon, G.B.E., K.C.B., D.Litt.

Members and Students of the R.I.B.A. are cordially invited to attend. Admission free.

A reproduction of the Isometric Drawing is on exhibition in the R.I.B.A. Common Room. The drawing is of great educative value, and members and students are urged to take an early opportunity of inspecting it. Reproductions can be obtained on application to the Secretary R.I.B.A., price £1 10s. 6d. each.

ELECTION OF MEMBERS, 16 JUNE 1930.

Associates who are eligible and desirous of transferring to the Fellowship are reminded that if they wish to take advantage of the election to take place on 16 June 1930 they should send the necessary nomination forms to the Secretary R.I.B.A., not later than Saturday, 8 March 1930.

LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisions of Section IV, Clause 4 (b) and (c) of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

R.I.B.A. STATUTORY EXAMINATION FOR DISTRICT SURVEYOR AND THE EXAMINATION FOR BUILDING SURVEYOR.

The R.I.B.A. Statutory Examination for the Office of District Surveyor under the London Building Acts, and the Examination for Building Surveyor under Local Authorities, will be held at the R.I.B.A., London, on 7, 8 and 9 May 1930.

The closing date for receiving applications for admission to the Examinations, accompanied by the fee of £3 3s., is 16 April 1930.

Full particulars of the Examinations and application forms can be obtained from the Secretary R.I.B.A.

Competitions

ACCRINGTON: NEW POLICE AND FIRE STATIONS.

The Accrington Corporation invite architects to submit, in open competition, designs for new Police and Fire Stations.

Assessor: Mr. Herbert J. Rowse [F.].

Premiums: £250, £150 and £100.

Last day for receiving designs, 31 March 1930. Conditions of the competition may be obtained on application to the Town Clerk, Town Hall, Accrington. Deposit £2 2s.

CHELMSFORD: PUBLIC LIBRARY AND MUSEUM.

The Chelmsford Corporation invite architects to submit, in open competition, designs for a New Public Library and Museum.

Assessor: Mr. H. V. Lanchester [F.].

Last day for receiving designs, 14 June 1930. application to Mr. G. E. Barford, Town Clerk, Town Clerk's Office, Chelmsford. Deposit £1 1s.

CLYDEBANK: WAR MEMORIAL.

The Competitions Committee desire to call the attention of Members to the fact that the conditions of the above competition are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are in negotiation with the Promoters in the hope of securing an amendment. In the meantime Members should not take part in the competition.

GREENWICH: DRINKING FOUNTAIN.

The Council of the Metropolitan Borough of Greenwich invite architects to submit, in open competition, designs for a drinking fountain, which it is proposed to erect at Blackheath on a site facing the War Memorial at the junction of Maze Hill and Charlton Way.

Premiums: £50, £20, and £10.

Last day for receiving designs, 10 March 1930. Conditions of the competition may be obtained on application to Mr. F. J. Simpson, Town Clerk, Town Hall, S.E.10, accompanied by a stamped addressed foolscap envelope.

[Conditions have not yet been received.]

LIVERPOOL: PROPOSED PIER HEAD IMPROVEMENTS.

The Liverpool City Council propose to offer premiums of 1,000 guineas and 500 guineas in connection with a competition for the improvement of the amenities of the Pier Head. [Conditions are not yet available.]

PLYMOUTH: SUNDAY SCHOOL, FIRST CHURCH OF CHRIST SCIENTIST.

The Competitions Committee desire to call the attention of Members to the following notice which has been issued by the Institute:—

"Members of the Royal Institute of British Architects and of its Allied Societies must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions."

WEST HARTLEPOOL: OPEN AIR SCHOOL.

The West Hartlepool Education Committee have decided to hold a competition for an open air school, for which Mr. E. J. Willie, the County Architect, will be the Assessor. [Conditions are not yet available.]

Members' Column

CITY OF COVENTRY.**ARCHITECTURAL ASSISTANT.**

THERE is a vacancy in the City Engineer's Department for a fully qualified Architectural Assistant. Candidates must be not less than 25 years of age, and be experienced in the preparation of detail and contract drawings for various important public buildings, and must be expeditious draughtsmen. Salary will be at the rate of £300 per annum, rising by £10 increases to £350. Candidates will be required to pass a medical examination as although the post is not designated, it may be in the near future. Applications in candidates own handwriting, stating experience, past and present employment, and accompanied by copies of three recent testimonials (which will not be returned) to be sent to the undersigned by Monday, 3 March, endorsed "Architectural Assistant." Canvassing directly or indirectly will be considered a disqualification.

E. H. FORD, A.M.Inst.C.E.,
City Engineer and Surveyor.

Council House,
Coventry.

MR. J. ARCHIBALD LUCAS.

MR. J. ARCHIBALD LUCAS, F.S.I., F.R.I.B.A., Architect and Surveyor, of Guildhall Chambers, High Street, Exeter, has taken into partnership Mr. Douglas Charles Langford, F.S.I., of "Gwethian," Broad Lane, Bracknell, Berks. The style of the new firm will be "Lucas & Langford."

PARTNERSHIPS WANTED.

A.R.I.B.A., Public School and University, 27 years of age, requires partnership in well-established practice. Experience in prominent London office. Capital available. Apply Box 1820, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

YOUNG ARCHITECT, earnestly wishing to enter practice, but having very little capital, seeks architect willing to give a partnership and opportunity to advertiser to pay for partnership over a period.

Suggest elderly Architect wishing to retire from active practice, while retaining an interest. Advertiser is genuine and a hard worker.—Box 4230, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

ASSISTANCE OFFERED.

ASSOCIATE, practising in West End, wishing to extend present practice, would welcome opportunity to give assistance to other architects or surveyors in any branch of practice. Telephone Gerrard 6117, or apply Box 2897, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

MESSRS. HEALEY & MACKENZIE.

MR. A. J. HEALEY, F.R.I.B.A., of 29 George Street, Hanover Square, W.1, has taken into partnership Mr. F. W. MacKenzie, L.R.I.B.A. The title of the firm will be "Healey & MacKenzie, F. & L.R.I.B.A., Architects and Surveyors"; the address remains the same.

CHANGE OF ADDRESS.

MR. W. R. BRINTON, A.R.I.B.A., has changed his office address to 28 Essex Street, Strand, W.C.2.

MESSRS. UNSWORTH & GOULDER, architects, have left their offices in Conduit Street, and have removed to new offices at No. 28 Essex Street, Strand, W.C.2. Telephone numbers Central 2304 and 2305.

TO LET.

ARCHITECT'S OFFICES. No. 8 Conduit Street, W., adjoining the Institute, comprising:—Second floor, four good rooms. Third floor, one top lighted drawing office, one room. Rent, £450 inclusive; 18½ years' lease, or would let floors separately.—Apply Box 5230, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

MEMBER has offices to let in Queen Anne's Gate, Westminster.—Apply Box 3230, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

TRADE CATALOGUES.

MR. F. R. STREETER, A.R.I.B.A., Chartered Architect, of P.O. Box 60, Ndola, N. Rhodesia, would be glad to receive Catalogues for reference and ordering purposes.

Minutes IX

SESSION 1929-1930.

At the Eighth General Meeting (Ordinary) of the Session, 1929-1930, held on Monday, 17 February 1930, at 8 p.m., Sir Banister Fletcher, F.S.A., President, in the chair.

The attendance book was signed by 23 Fellows (including 5 members of Council), 22 Associates (including 1 Member of Council), 3 Licentiates (including 1 Member of Council), 1 Hon. Associate and a large number of visitors.

The Minutes of the Business General Meeting held on 3 February 1930 having been published in the JOURNAL, were taken as read, confirmed, and signed as correct.

The Hon. Secretary announced the decease of:—

Donald McKay Stoddart, transferred to Fellowship 1925.
John Henry Woodhouse, elected Fellow 1893.

Mr. Woodhouse was a Past President of the Manchester Society of Architects and represented that body on the R.I.B.A. Council from 1905 to 1907.

Edward Hewitt, elected Associate 1882, Fellow 1893, transferred to the list of Retired Fellows in 1928.

William Steel, elected Licentiate 1911,

and it was Resolved that the regrets of the Institute for their loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

Professor Patrick Abercrombie, M.A., Liverpool [F.], having read a paper on "The Thames Valley Preservation Scheme,"* a discussion ensued and on the motion of The Rt. Hon. Lord Desborough, K.G., G.C.V.O., seconded by The Rt. Hon. The Earl of Mayo, J.P., a vote of thanks was passed to Professor Abercrombie by acclamation and was briefly responded to.

The proceedings closed at 9.35 p.m.

* This Paper will be published in the next issue.

R.I.B.A. JOURNAL.

DATES OF PUBLICATION.—1930.—8, 22 March; 12, 26 April; 10, 24 May; 7, 21 June; 12 July; 9 August; 20 September; 18 October.

